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ES AND OUTLINES

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BURKE

SPEECH ON CONCILIATION WITH AMERICA

BURKE'S SPEECH ON
CONCILIATION WITH AMERICA.
SUBJECTS OF STUDY.

1. The thought of each paragraph. Be able to reproduce Burke's thought on any point.
2. The line of thought in the speech. Notice carefully how Burke builds up his argument. Keep in mind a skeleton outline of the speech, as far as studied.
3. The nature and purpose of the divisions of the speech. (Exordium, Status, etc. See notes.)
4. All important historical, biographical, and literary references. (See notes.)
5. Meanings of all important unfamiliar words, and explanations of all figures of speech. (For the words use a dictionary, and the notes.)
6. Burke's personal character, as revealed by the oration.
7. Burke's political principles, as revealed by the oration.
8. Study the text of the speech with the printed Brief before you, so that you may understand the development of Burke's argument.

EVENTS LEADING TO THE AMERICAN REVOLUTION
AND TO BURKE'S SPEECH.

- I. Remote Causes of the American Revolution.
 - A. Indirect Taxation: The Navigation Acts; 1651-1760.
 1. Colonial Exports to England to be carried in American or English Vessels.
 2. Most Exports to be made to England or an English Colony only, and in American or English Ships.
 3. Similar restriction of imports into the Colonies.
 4. Duties laid between Colonies.
(Opposition in Massachusetts.)
 5. Strict enforcement of these laws toward the close of the French and Indian Wars; about 1760.
 - B. English protection of the slave trade against American prohibition of that trade.
 - C. Restriction of American manufactures to make the Colonies dependent on England for supplies.
 - D. A spread of antagonism in the Colonies aroused by this long course of unwise policy.

II. Immediate Cause of the American Revolution: Direct Taxation—The Revenue Laws, or Imposts; 1764–1775.

A. Beginning of Direct Taxation under George Grenville.

1. Sugar Act, 1764.

2. Stamp Act, 1765.

Result: First Colonial Congress and Declaration of Rights.
(New York.)

B. Temporary Suspension of Direct Taxation by Rockingham.

1. Burke, Rockingham's mouthpiece in Parliament.

2. Repeal of the Stamp Act (1766).

3. Disarming of American opposition.

C. Renewal of Direct Taxation and the coercion of America by the Pitt-Grafton and the Lord North Ministries.

1. Revenue Act, a levying of duties to pay for troops, royal governors, and judges (1767).

2. Repeal of Revenue Act except tax on tea (1770).

3. Ordering of troops to Boston.

4. Treason in America to be tried in England.

5. Boston Tea Party; 1773.

6. Virginia's resolutions against the slave trade; 1774.

7. Abrogation of the charter of Massachusetts.

D. Results of Direct Taxation.

1. First Continental Congress, in Philadelphia, autumn 1774.

2. Organizing of militia in Massachusetts.

3. General election in England returning a Parliament strongly opposed to America. (Burke's election to Parliament from Bristol.)

4. "The Grand Penal Bill" (Feb. 10, 1775).

5. Introduction of Lord North's "project" (Feb. 20, 1775).

6. BURKE'S SPEECH ON CONCILIATION WITH AMERICA,
March 22, 1775.

ABRIDGED OUTLINE OF
BURKE'S SPEECH ON CONCILIATION WITH AMERICA.

For Memorization.

(Numerals in parentheses refer to paragraphs.)

EXORDIUM, OR INTRODUCTION.

*The Occasion of the Speech,
and Burke's Conciliation of His Hostile Audience.*

(1-8)

The return of the Grand Penal Bill leaves us free to choose a plan for our American government—a subject that demands careful consideration, since it has been so long a source of Parliamentary agitation. Upon first

NOTES AND OUTLINES
ON
BOOKS REQUIRED FOR STUDY IN ENGLISH
in preparation for
COLLEGE ENTRANCE EXAMINATION "B"



By
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THE HILL SCHOOL
1921

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"If I could make a clean sweep of everything and start afresh, I should, in the first place, secure that training of the young in reading and writing, and in the habit of attention and observation, both to that which is told them, and that which they see, which everybody agrees to. . . . Attention and accuracy . . . are the two things in which all mankind are more deficient than in any other mental quality whatever."

"Then with respect to aesthetic knowledge and discipline, we have happily in the English language one of the most magnificent storehouses of artistic beauty and of models of literary excellence which exists in the world at the present time. . . . If a man cannot get literary culture of the highest kind out of his Bible, and Chaucer, and Shakespeare, and Milton, and Hobbes, and Bishop Berkeley, to mention only a few of our illustrious writers—I say, if he cannot get it out of those writers, he cannot get it out of anything; and I would assuredly devote a very large portion of the time of every English child to the careful study of the models of English writing of such varied and wonderful kind as we possess, and, what is still more important and still more neglected, the habit of using that language with precision, with force, and with art. I fancy we are almost the only nation in the world who seem to think that composition comes by nature. The French attend to their own language, the Germans study theirs; but Englishmen do not seem to think it is worth their while."

—*Science and Art*, T. H. Huxley.

"What do the higher schools . . . teach, over and above the instruction given in the primary schools? There is a little more reading and writing of English. But, for all that, every one knows that it is a rare thing to find a boy of the middle or upper classes who can read aloud decently, or who can put his thoughts on paper in clear and grammatical (to say nothing of good or elegant) language."

"That man, I think, has had a liberal education who has been so trained in his youth that his body is the ready servant of his will, and does with ease and pleasure all the work that, as a mechanism, it is capable of; whose intellect is a clear, cold, logic engine, with all its parts of equal strength, and in smooth working order; ready, like a steam engine, to be turned to any kind of work, and spin the gossamers as well as forge the anchors of the mind; whose mind is stored with a knowledge of the great and fundamental truths of Nature and of the laws of her operations; one who, no stunted ascetic, is full of life and fire, but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; who has learned to love all beauty, whether of Nature or of art, to hate all vileness, and to respect others as himself."

—*A Liberal Education*, T. H. Huxley.

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- (123) *Objection 3.* The House of Commons has in this session already adopted a plan ("the proposition of the Noble Lord" [Lord North]) which it judges to be conciliatory, upon a ground more consistent with the supremacy of Parliament. (*See Annual Register*, xviii [1775], 4th ed., pp. 109-110.)
- (124) *Answer 3.* (a) Lord North's project, working out as a "ransom by auction", is an experiment: it is neither
- (125) taxation by *imposition* nor taxation by *grant*. (b) In its
- (126) working out ("ransom by auction") it is unconstitutional;
- (127) (c) It does not meet the wishes of the colonies: it gives them the grievance for the remedy. (d) It lacks expediency because it is inextricably difficult, for
- (128) i. Settlement of proportionate *grants* would be indefinitely delayed by "ransom by auction."
- (129) ii. The obedient colonies under Lord North's project would be heavily taxed; the refractory colonies would remain unburdened.
- (130-131) iii. You will either have to fix a too small permanent *grant*, or suffer confusion through frequent changes of *grants* to meet the changing abilities of the colonies to pay.
- (132) iv. You will have as much trouble collecting the *grants* as you now have collecting the *imposed taxes*. Instead of a standing revenue you will have a perpetual quarrel.
- (133-136) v. These defects of Lord North's project are in marked contrast to the virtues of mine. My plan, *unrestricted grant*; his, *restricted grant*.
- | | |
|---|--|
| Mine is | His is |
| 1. Plain and simple; | 1. Perplexed and intricate; |
| 2. Mild; | 2. Harsh; |
| 3. Found by experience effectual; | 3. A new project; |
| 4. Universal; | 4. Calculated for certain colonies only; |
| 5. Immediate; | 5. Remote, contingent, and full of hazard; |
| 6. Gratuitous, unconditional, in keeping with the dignity of a ruling people. | 6. Held out as a matter of bargain and sale. |
- (133-136) *Objection 4.* Your plan gives us no revenue.
- Answer 4.* It does not give a definite sum, but it gives you access to all that America has; while a revenue proper can never be collected.

You cannot bind America to England by laws and tax regulations; you can do it only by securing her interest in the British Constitution, through the close affection which grows from common names, from similar privileges, and equal protection.

LESSON ASSIGNMENTS AND QUESTIONS FOR STUDY.

LESSON 1. Introduction, pp. 9-21. Notes and Outlines, p. 7. Learn outline of "Events Leading to the American Revolution", I., "The Remote Causes."

LESSON 2. Introduction, pp. 22-29. Notes and Outlines, p. 8., II, "The Immediate Causes of the American Revolution."

LESSON 3. Introduction, pp. 29-39. Review Outline in Notes and Outlines, pp. 7-8. Read (do not study) attentively "How the American Revolution was regarded in England," pp. 129-145.

LESSON 4. Read carefully the "Subjects of Study" p. 7 of this volume, and proceed in accordance with the suggestions therein.

Lesson assignment, text, ¶¶ 1-14.

BRIEF

of ¶¶ 1-14.

EXORDIUM, or INTRODUCTION.

The Occasion of the Speech, and Burke's Conciliation of his Hostile Audience.

- I. The return of the Grand Penal Bill gives us a fresh opportunity to choose a plan for dealing with America (1).
- II. As a member of the opposition and a man of no influence in the House I must apologize for presenting a plan of government for America (2-8); but
 - A. The subject is a serious one (2), since
 1. It was the most important matter before Parliament when I took my seat; wherefore I was at more than common pains to instruct myself with regard to it (2);
 2. I have held to my original sentiments with regard to it and have formulated a fixed colonial policy (2-3); but
 3. Parliament has frequently changed its sentiments and policy (4); and
 4. Each remedy has been followed by a heightening of the disorder (4).
 - B. It is evident that those who are opposing the action of the government must present a definite policy (5).
 1. On account of my insignificance and the attitude of Parliament I am reluctant to suggest a plan (6).
 2. Yet the situation is so grave that even the most inconsiderable person must embrace the slightest opportunity of doing good (7).
 3. And my very insignificance will make it possible for my plan to be discussed wholly on its merits (8).

STATUS, or THEME: (BURKE'S POSITION ON THE AMERICAN QUESTION).

- I. My proposition is to secure PEACE by removing the grounds of difference (9).
- II. This simple plan, although it has none of the splendor of Lord North's project, and does not propose an "auction of finance," derives advantage from the proposition and registry of Lord North's project (10-11); for
 - A. The House, in accepting Lord North's resolution, has voted that conciliation is admissible (11-12).
 - B. The House has gone further and admitted that complaints in regard to taxation are not wholly unfounded (12).
 - C. Though my plan differs from Lord North's in regard to the means, it is based upon the same principle of peace and reconciliation (13).
- III. The proposal of peace ought to come from England (13); for
 - A. One side or the other must concede; and
 - B. England, as the superior power, may offer peace with honor and safety (13).
- IV. There are two leading questions to consider (14):
 - I. Ought we to concede?
 - II. What ought the concession to be?
- V. These two questions must be determined not upon general theories of government, but upon the nature and the peculiar circumstances of America (The Facts about America) (14).

SPECIAL TOPICS.

1-14.

1. Why does Burke begin by speaking of "the return of the grand penal bill"? Had he expected to speak of this matter? Had he intended to make a speech?
2. Why does Burke speak in a half-superstitious way in ¶ 1?
3. What does ¶ 2 show about Burke's character? Where in ¶ 2 does he show his belief in the necessity of having fixed political principles?
4. Where in ¶ 3 does he show his firm adherence to his own political principles? What else can be learned about his character from this ¶?
5. Why should ¶ 3 impress the House favorably? Why is it useful in this part of the speech?
6. Where in ¶ 4 does Burke use sarcasm?
7. With what are the changes in Parliament's policy (¶ 4) contrasted? Why is the bad condition of America emphasized (¶ 4)? What does it show about Parliament's policy?
8. Why is the kind of description used at the end of ¶ 4 powerful?
9. Why does Burke speak of the request of the "worthy member" (¶ 5)? To what party did Burke belong? Was he on the ministerial side or in opposition?

10. What was the "public tribunal" ¶ 5? Who is referred to in "our" "we"?

11. Where in ¶¶ 6, 7, 8, does Burke show modesty and reverence for authority? Where before has he shown the latter trait?

12. What other traits does he show in these ¶¶?

13. What is Burke's great object (¶8)?

14. What makes the second sentence in ¶ 9 powerful?

15. Explain "refined policy," "the project," (see note) and the last sentence in ¶ 10.

16. How do ¶¶ 11, 12, help on the argument? What "ground" has Burke gained so far?

17. Where in ¶ 14 does Burke show a dislike for purely theoretical ideas about government?

LESSON 5. Assignment in Text, ¶¶ 15-31.

BRIEF.

15-31.

I. Ought we to concede? (15-65).

To answer this question we have first to consider these facts about America.

STATEMENT OF FACTS.

(Foundation of the Argument.)

- A. The population of America is too large to be trifled with (about 2,500,000 and rapidly increasing) (15-16); for
 - 1. Narrow, occasional systems will not be at all suitable in dealing with so large an object; and
 - 2. Such systems cannot be used without guilt, nor for long without danger to ourselves (16).
- B. The commerce of the Colonies is greater in proportion than the numbers of the people, since
 - 1. The *export trade* from England to the American Colonies has increased twelve fold from 1704 to 1772 (19-23); and
 - 2. The export trade to the Colonies alone in 1772 is almost equal to the export trade of England with the whole world in 1704 (23-24); and furthermore
 - 3. This remarkable increase has occurred in the course of a single life (25).
 - 4. Finally, as a particular instance of this remarkable growth in trade, the exports to Pennsylvania alone have increased fifty fold from 1704 to 1772 (26).
- C. The agriculture of the Colonies is of great importance, for
 - 1. It now enables them to feed the Old World (29).
- D. Their fisheries have extended over the whole world (30).
- E. All this growth has been accomplished without any assistance from us, but is due to the spirit of liberty in the Colonies (31).

taking my seat in Parliament I was at more than common pains to instruct myself in everything which relates to the colonies; and these early opinions I have retained, while Parliament has so constantly changed its policy that America has been kept in a state of continual agitation. The situation is now so acute and criticism is so general that the opposition must present a plan of government or stop criticizing the plans of the ministry. I am a member of the opposition, and am without influence in the House. I may, therefore, present a plan of government without prejudice; and you will not reject it, if it be a reasonable proposition, merely because it has nothing but reason to recommend it.

STATUS, or THEME.

- (9-14) I propose simple peace by removing the grounds of difference. The principle of conciliation has already been admitted; and the fact that America has grounds for, complaint regarding taxation has likewise been admitted. both through the acceptance by the House of Lord North's project. The capital leading questions on which you must decide are two:

I. Ought we to concede? II. What ought the concession to be?

These two questions must be determined not upon general theories of government, but upon the nature and the peculiar circumstances of America. (*The Facts about America.*)

- (15-65) I. Ought we to concede?

To answer this question we have first to consider these facts about America.

STATEMENT OF FACTS.

(*Foundation of the Argument.*)

- (15-16) A. The population of the colonies.
(17-31) B. Their Commerce, including Agriculture and Fisheries

- (32-36) DIGRESSION.

The argument that we should use force for preserving to the empire so populous and so rich a territory as America is untenable, for

1. Force is temporary.
2. It is uncertain.
3. It impairs the object against which it is used.
4. It is untried.

- (37-45) C. The Temper and Character of the American people, the chief element of which is their fierce spirit of liberty, stronger in the English colonies probably than in any other people of the earth from six powerful causes:
- (39) 1. Their English descent.
 - (40) 2. Their form of government.
 - (41) 3. Religion in the northern colonies.
 - (42) 4. Slavery in the southern colonies.
 - (43) 5. Their education.
 - (44) 6. Their distance from the mother country.
 - (45) (Summary ¶).
- (46-136) PROOF, or MAIN ARGUMENT.
- We ought to concede because, of all conceivable methods of dealing with (*See Statement of Facts*) conditions in America, concession is the only one possible, since
- (46-47) A. Coercion (legal force) has failed, as shown in
- 1. Virginia, and
 - 2. Massachusetts;
- (32-36) (*Military force is untenable—See Digression*)
and
- (48-65) B. There are left only three ways of proceeding:
- (49) 1. To change the stubborn American spirit of liberty by removing the moral and natural causes thereof; but we cannot
 - (50-52) a. Check the growth of population; nor
 - (53) b. Safely impoverish the Americans; nor
 - (54) c. Change their temper and character; for we cannot alter their
 - (55) i. Descent;
 - ii. Religion;
 - iii. Education;
 - iv. Popular government;
 - v. Slave-holding; nor
 - vi. Remoteness from the mother country.
 - (56-57) 2. To prosecute the spirit of liberty as criminal; but this course
 - (60) a. Would mean to indict a whole people;
 - (61) b. Would involve considering the colonists as slaves;
 - (62) c. Would involve our being judges in our own suit; and
 - (63-64) d. Has been shown to be inexpedient.
 - (65) 3. To comply with this spirit of liberty as necessary; that is, to concede to it. This is the only course remaining; hence, by elimination,

George Jackson

We Should Concede.

(Argument completed on first of the two leading questions.)

(66-116) **II. What ought the concession to be?**

- (66) (69) A. The concession must be based on the principle of representation by the colonies in the parliament by which they are taxed; *admit them into an interest in the Constitution.*

(Explanatory Note—not to be memorized.—The course proposed in "A" would, naturally, involve giving up the direct taxation of America, or the revenue laws, the mode of taxation since 1764. Against this giving up of the revenue laws Burke conceived that the members of Parliament to whom he was speaking would advance three main objections. Before taking up his discussion of representation for the colonies as a sound principle supported by experience, he answers these supposed objections.)

(67-68; 70-77) **FIRST REFUTATION OF OBJECTIONS.**

- (67-68) *Objection 1.* Giving up the revenue laws would involve giving up the legal right to tax.

Answer 1. The question is not one of technical right but of policy.

- (70-75) *Objection 2.* Giving up the revenue laws would involve giving up the trade laws, or indirect taxation.

Answer 2. The quarrel is not over the trade laws but over the revenue laws.

- (76) *Objection 3.* If the revenue laws were given up, the colonies might demand further concessions.

Answer 3. The fewer the causes of dissatisfaction the less the colonies will be inclined to rebel.

- (77) *General answer.* All these objections are in defiance of fact and experience.

- (78-88) B. The concession (representation in Parliament, or *to admit the people of our colonies into an interest in the Constitution*) is in accordance with the genius of the English Constitution, as proved in four historical cases:

- (80) 1. Ireland.
(81-84) 2. Wales.
(85-86) 3. Chester.
(87) 4. Durham.

- (89-116) C. The Concession of colonial representation in parliament is, however, impossible; hence I propose as a substitute for parliamentary *taxation by imposition, taxation by grant* in 6+3 resolutions:

- (93) 1. The colonies have had no representation in Parliament.
- (94-96) 2. The colonies have had to pay grievous taxes.
- (97) 3. The colonies are too far off for representation.
- (98-99) **Burke's plan for governing America.** 4. Each colony has an assembly with legal power to raise taxes and make grants to the Crown.
- (100-105) **See ¶ 91, which** 5. These assemblies have made liberal grants to the Crown.
- (105-106) **memorize.** 6. The colonists like *taxation by grant* better than *taxation by imposition*.

(Summary Paragraphs.)

- (107-108) D. The concessions embodied in these resolutions (*tax by grant*) admitted, then three further resolutions are suggested canceling what is left of the old system of direct taxation. These logically follow, as corollary resolutions:
- (109-116)

- (109-113) 1. To repeal the remnant of
a. The revenue laws, and
b. The supplementary penal laws.
- (114) 2. To restore to the colonial law courts their former independence.
- (115-116) 3. To reform the courts of admiralty.
- (117) (Transitional Paragraph.)

(*Explanatory Note.—At this point, as in ¶¶ 67-77, Burke anticipated objections on the part of his hostile audience. These, four in number, he now proceeds to answer.*)

(118-136) SECOND REFUTATION OF OBJECTIONS.

- (118) *Objection 1.* Under your resolutions based on the Chester Act the Americans will demand a part not only in their taxation, but also in all other legislation affecting them.

- (119-121) *Answer 1.* (a) Parliament has approved the Chester petition. (b) Having obtained self-taxation under my resolutions, the Americans will not risk losing this privilege by asking for more.

- (122) *Objection 2.* Vesting this power of *granting* in American Assemblies would dissolve the unity of the empire.

Answer 2. The objection assumes a wrong idea of unity, in which England is the head and the members too. My idea of unity is an empire in which England is the head, and of which the colonies are subordinate parts with privileges and functions respected and protected by the head.

SPECIAL TOPICS.

15-30.

1. Does Burke show anywhere in ¶ 16 a broad sympathy for men? Why do you think Burke worked so hard for the cause of the Americans? What does this show about his character?
2. Why does Burke emphasize so strongly the rapid growth of the Americans?
3. Is Burke's use of figures and details (¶¶ 19-28) more interesting and convincing than the ordinary use of these things? If so, can you tell why?
4. What does this use of details show about his preparation for speaking?
5. Why is the figurative expression in ll. 6-8, ¶ 24, more powerful than a literal expression? What is the use of figures of speech?
6. Why is "It is good for us to be here," l. 2, ¶ 25, powerful? For what does it prepare? Why is a quotation from the Bible more effective than one from another source?
7. What is the figure in the opening of ¶ 25? Study this ¶ carefully.
8. Is a rhetorical passage like that in ¶ 25 useful in a business speech? If so, how? If not, why not?
9. What is the use of the last 3 ll. of ¶ 25?
10. Notice the figures of speech in ¶¶ 27-28.
11. What example is there in ¶ 30 of Burke's power of bringing out the significance of dry statistics?
12. Burke had a wonderful power of imagining countries and people which he had never seen so as to make them appear real and visible to his mind. Where in ¶ 30 does he show this?
13. What does ¶ 31 suggest about the way Parliament should govern America? Up to ¶ 31 has Burke argued or simply stated facts?

LESSON 6. Assignment in Text, ¶¶ 32-42.

BRIEF.

32-42.

DIGRESSION.

The argument that we should use force for preserving to the empire so populous and so rich a territory as America is untenable (32), for

1. Force is temporary (33).
 2. It is uncertain (34); for
 - a. Conciliation failing, force remains; but
 - b. Force failing, no further hope of reconciliation is left.
 3. It impairs the object against which it is used (35).
 4. It is untried (36).
- F. The temper and character of the American people should serve as a consideration to determine our policy (37); for
1. The fierce spirit of liberty is stronger in the English Colonies probably than in any other people of the earth (38); since

- a. They are descendants of Englishmen and have the English conception of freedom—the right to tax themselves (39).
- b. Their representative form of government fosters a spirit of freedom (40).
- c. Religion in the northern colonies (Puritanism) fosters this spirit (41), since
 - i. The Puritans went to America to secure religious liberty, and
 - ii. In the same spirit will fight for political liberty (right of self-taxation).
- d. Slavery in Southern colonies, where the Church of England prevails, takes the place of Puritanism as a cause of the spirit of liberty, since slavery has made those who are free still more jealous of their freedom (42).

SPECIAL TOPICS.

32–42.

- 1. Where in ¶ 32 does Burke show his shrewd commonsense?
- 2. What do his objections to the use of force show about his character?
- 3. Where in ¶¶ 32–35 does he show his great belief in experience as a guide to action? Explain last sentence in ¶ 36.
- 4. Why should ¶ 37 appeal strongly to Parliament? How does ¶ 37 help Burke's case?
- 5. Explain "abstract liberty," ¶ 39. Does Burke care for liberty as an abstract right?
- 6. Why is the figure "Here they felt its pulse" (¶39) powerful? What should you say, in general, about Burke's use of figures?
- 7. What are "these common principles," ¶ 39? Explain "popular," ¶ 40.
- 8. Explain "implicit," "coeval," ¶ 41.
- 9. To what does the first part of the first sentence in ¶ 42 refer?
- 10. Where in ¶ 42 does Burke show his practical nature, his way of looking at things just as they were? Where else in this lesson does he show this?

LESSON 7. Assignment in Text, ¶¶ 43–47.

BRIEF.

43–47.

- e. The education of the colonists in the law fosters the spirit of liberty (43), for
 - i. It makes men keen and resourceful in the defense of their rights.
- f. Their distance from the center of government fosters the spirit of liberty (44), since
 - i. The authority of central government is necessarily lax in the distant territories as is shown in the experience of
 - x. Turkey, and
 - y. Spain, who govern their distant dependencies with a loose rein that they may govern at all.

PROOF, or MAIN ARGUMENT (46-136).

We Ought to Concede because, of all conceivable methods of dealing with (*see Statement of Facts*) conditions in America, concession is the only one possible, since

A. Coercion (legal force) has failed, as shown in

1. Virginia, where the dissolution of the Assembly as a punishment for non-payment of direct taxes (coercion) has resulted in the establishment of a colony government by "tacit consent" which is better obeyed than the former government (46); and
2. Massachusetts, where the colony has subsisted very well in spite of the abrogation of her charter for the non-payment of taxes (47); whence
 - i. The colonists have discovered their capacity for self-government, and
 - ii. England undermines the principles of her own liberty by attacking the liberties of America (47);

(*Military force is untenable—See Digression 32-36*);

and, therefore,

B. There are left (see Lesson 8).

SPECIAL TOPICS.

43-47.

1. Where in ¶ 43 does he show his power of making dry facts significant? Where does he show his thoughtful observation of life? Note figure in last lines of ¶ 43.

2. What is the original use of "So far shalt thou go," etc., ¶ 44?

Why is its use here powerful?

3. Why is the sentence beginning, "The Turk," ¶ 44, more powerful than the general statements preceding? Try the effect of leaving out this sentence.

4. Why are "truck and huckster," ¶ 44, more powerful than more general words of similar meaning would be? Substitute two such general words and notice the effect.

5. Study carefully all figures of speech in ¶ 44.

6. Why is the cause mentioned in ¶ 44 put in the most effective place possible?

7. ¶¶ 37-45 constitute a complete little oration on the causes of the American love of liberty. Notice (1) the fine division of the subject, (2) the excellent paragraphing, (3) the arrangement of the points in the most effective order, (4) the way in which the paragraphs are linked together so that there are no abrupt changes in the thought.

8. Choose the five most forcible sentences in these ¶¶ and explain why they are forcible. Are they so on account of brevity, emphatic order, fine choice of words, intense feeling, force of thought, figures of speech, or what?

9. Where in ¶ 46 does Burke show his practical nature, his desire for action in politics, not for discussion?

10. What makes the strength of government, according to Burke? ¶ 46?

11. Where in this ¶ and in ¶ 47 does he show his conservatism, his hatred of sudden and violent changes in government?

12. What makes the last part of ¶ 47 powerful?

LESSON 8. Assignment in Text, ¶¶ 48-58.

BRIEF.

48-58.

B. There are left only three ways of proceeding with regard to the stubborn spirit which prevails in your colonies (48-65)—removing the causes of the love of freedom, prosecuting it as criminal, and complying with it as necessary—of which the last is the only possible one; for

1. It is impossible to change the stubborn American spirit of liberty by removing the causes thereof (49); since

a. We cannot check the growth of population (50-51), because

i. If you should attempt to check their growth by making no further grants of land, they would merely spread out into the unoccupied land already in private hands (50); and

ii. If you should stop your grants, they would occupy the land without grants (51).

(Paragraph 52, Summary.)

b. We cannot safely impoverish the Americans in their commerce, including agriculture and fisheries (53), for

i. This course would also injure England (53).

ii. It might result in rebellion.

c. We cannot change their temper and character (54-58), because

i. Their pedigree cannot be altered (54);

ii. Their religion cannot be changed (55);

iii. Their education is also unalterable (55);

iv. Their popular assemblies cannot well be annihilated (55);

v. It is impracticable to reduce the aristocratic spirit of the South by freeing the slaves; for

x. The offer of liberty might not be accepted by the slaves (56);

y. The Americans might retaliate by arming the slaves (56);

z. An offer of freedom from slave-trading England would be inconsistent (59).

vi. You cannot remove the distance (58), since

x. You cannot pump the ocean dry.

SPECIAL TOPICS.

48-58.

1. "Another," ¶ 48. See note.

2. Why is Burke unwilling to give up the colonies? See ¶ 8.

3. Where in ¶ 51 does Burke show the power of his imagination to give him a vivid idea of a strange country?
4. "Collectors," (¶ 31) of what? Who are referred to as "slaves"? Why does Burke speak thus of them?
5. "Ourselves as rivals to our colonies," ¶ 53. Why was a policy that produced such a state of things unwise?
6. Where in ¶ 53 does Burke use sarcasm? Does he often use it?
7. What makes ¶ 54 powerful? To what feeling does Burke here appeal? Where before has he appealed to it? What does his use of this show about his character?
8. Choose the most powerful passage of ten lines or less in this lesson, and tell why it is powerful. (See question 2, Lesson 6.)
9. Why does Burke dwell with such emphasis on the Americans' exhibition of the powers of self-government?
10. Find in ¶ 55 another example of Burke's practical wisdom.
11. Find in ¶ 56 a case of antithesis. Why is this figure powerful?
12. What did he think of slavery (¶ 56)? From what you know of him do you think that at this time he would have favored the abolition of slavery? If not, what would he have done for the slaves?
13. Why is ¶ 58 in the most effective place possible?
14. Where in ¶ 56 does Burke show humor? Does he seem to have much of this?

LESSON 9. Assignment in Text, ¶¶ 59-65.

BRIEF.

59-65.

2. It is impolitic to prosecute the spirit of liberty as criminal (59); for
 - a. It is impossible to draw up an indictment against a whole people (60).
 - b. If we punish the colonies for asking for privileges, they will think that submission to England is equivalent to slavery (61); for
 - i. In claiming privileges for themselves the Americans are not denying the supreme authority of Britain, because
 - x. In my idea of an empire, the subordinate parts have local privileges and immunities. (Note Burke's idea of an empire, ¶ 61.)
 - c. England should not act as a judge in her own cause (62).
 - d. To treat the colonists as criminals has proved inexpedient (63); for
 - i. Though rebellion has been declared in Massachusetts, we have acted as if we were fighting against an independent power rather than punishing rebellious subjects; and
 - ii. We have gained nothing so far by our efforts to prosecute this spirit as criminal (64).
3. Since the causes of the spirit of liberty cannot be removed; since it is impracticable to prosecute the spirit as criminal, we should comply with this spirit of liberty as necessary; that is, concede to it. Since by elimination this is the only course remaining (65), (*Note again Proof or Main Argument* [46-90].)

I. We should concede.

(Argument completed on the first of the two leading questions.)

SPECIAL TOPICS.

59-65.

1. What three traits of character does he show in ¶ 60? What is the difference between indicting individuals, or bands of men, and indicting a whole people?
2. What is Burke's idea of an empire (¶ 61)?
3. Where in ¶ 62 does he show his contempt for abstract rights of government, considered apart from the way they are exercised? Where has he said anything like this before?
4. What are his reasons for being "humbled," ¶ 62?
5. Study carefully ¶ 63, and its bearing on the argument. How does ¶ 64 advance the argument?
6. Explain "inexpedient," ¶ 65. Has Burke used the argument of expediency much?

LESSON 10. Assignment in Text, ¶¶ 66-77.

BRIEF.

66-77.

II. What ought the concession to be? (66-116).

- A. The concession must be based on the principle of representation by the colonies in the Parliament by which they are taxed; *admit them into an interest in the Constitution* (66-69).

(Explanatory Note.—The course proposed in "A" would, naturally, involve giving up the direct taxation of America, or the revenue laws, the mode of taxation since 1764. Against this giving up of the revenue laws Burke conceived that the members of Parliament to whom he was speaking would advance three main objections. Before taking up his discussion of representation for the colonies as a sound principle supported by experience, he answers these supposed objections.)

FIRST REFUTATION OF OBJECTIONS.

Objection 1. Giving up the revenue laws by England would involve giving up her legal right to tax (67).

Answer 1. The argument that England has a legal right to tax is irrelevant (67-68); for

- a. The question is not one of technical right but of policy (67).
- b. Even if the Americans have abjured their rights, it would be worth while to yield in order to secure tranquillity (68).

Objection 2. Giving up the revenue laws would involve giving up the trade laws, or indirect taxation (70).

Answer 2. The argument that a repeal of the revenue laws would lead to a repeal of the trade laws is unsound (70-75); for

- a. It is an argument to preserve mischievous laws in order to keep laws that are useless (72); since
 - i. At one time Lord North says that the trade laws are useless; and
 - ii. At another time admits that the revenue laws are equally futile, but should be kept to protect the trade laws (73).
- b. As a matter of fact the revenue laws have nothing to do with the trade laws (74), for
 - i. The quarrel is about revenue laws, and there have been few complaints of the trade laws (75).

Objection 3. If the revenue laws were given up, the colonies might demand further concessions (76).

Answer 3. The argument that concession on the part of England will lead to further demands on the part of the colonists is unsound (76); for

- a. It is not true that the fewer causes of dissatisfaction there are, the more the subject will be inclined to rebel (76).

General answer: All these objections are urged in defiance of fact and experience (77).

SPECIAL TOPICS.

65-76.

1. Where in ¶ 66 does Burke show his common sense and knowledge of human nature?
2. What is referred to in "some gentlemen startle," ¶ 67?
3. What favorite idea of Burke's does he show at the opening of ¶ 67 and all through it?
4. Point out examples of antithesis in ¶ 67.
5. What three traits of Burke's character are seen in ll. 27-34, ¶ 67?
6. Where in ¶ 68 does he mention what we have before seen to be his great object?
7. What does he say (¶ 68) should determine the form of a people's government? How has he in the speech shown this opinion? What was the purpose of the "statement of facts"?
8. What is the meaning of "to admit the people of our Colonies into an interest in our Constitution," ¶ 69?
9. Study carefully the line of thought in ¶¶ 71-75. (Trade Laws and Acts of Navigation are the same. Revenue laws and taxation refer to the same thing.)
10. "The commercial dispute," ¶ 75 refers to the dispute over Navigation Acts.
11. Where in ¶ 76 does Burke show an idea often brought forward by him that the behavior of a subject people will follow the character of their government?
12. "All these objections," ¶ 77. What are they?

LESSON 11. Assignment in Text, ¶¶ 78-88.

BRIEF.

78-88.

B. The concession (representation in Parliament, or to admit the people of our colonies to an interest in the Constitution) is in accordance with the genius of the English Constitution, as proved in four historical cases (78-88); for

1. Ireland was pacified by giving her a part in the English Constitution (80).
2. Wales was finally pacified by giving her representation in the British Parliament (81-84); for
 - a. Military force made the Welsh people ferocious (81).
 - b. Rigorous penal laws failed to subdue their fierce spirit (82), since
 - i. They served only to make the lives of Englishmen unsafe in Wales, and cannot therefore be considered a good precedent for our attitude toward America (83).
 - c. When under Henry VIII the Welsh were finally represented in the English Parliament, order was restored (84).
3. Chester's petition to be represented in the Parliament which passed her laws was granted (85-86).
4. Durham's petition to be given representation in the Parliament in which she was taxed, was similarly granted (87).
5. These precedents apply to America (88), for
 - a. The conditions are even more in their favor since
 - i. The Americans are more English than the Welsh.
 - ii. The Americans are more numerous than the Welsh.
 - iii. America has not been in rebellion more than Wales, which was hardly ever free from it.
 - iv. Your legislative authority is no more perfect with regard to America than it was with regard to Wales, Chester, and Durham.
 - v. Wales had better virtual representation in Parliament than America has, and yet you thought it necessary to give Wales actual representation: you ought even more to give actual representation to America.

(Note.—Virtual representation rests upon the theory that the members of Parliament represent the entire country, including those sections that have no actual representation. The Americans objected to the theory of virtual representation as applied to them because they felt that members of Parliament from Great Britain were too ignorant of colonial conditions, owing to the great distance, properly to afford representation.)

- iv. You attempted to govern Wales by penal laws and failed, just as you are now attempting to govern America by penal laws and are failing (88).

SPECIAL TOPICS.

77-87.

1. What does Burke think of the English Constitution (§§ 76, 79)? How would argument based on it help on his cause?

2. How does the example of Ireland bear on America? Should you think from this § that he was an Irishman? In general, does he seem like an Irishman?

3. Study carefully the figures of speech in § 80. Be able to state and to explain these.

4. Explain the difference between "popular grants" and "taxes granted by English authority" (§ 80).

5. How in § 83 does Burke show his idea that expediency is the great test of political measures?

6. Why is the last clause of the second sentence in § 83 more powerful than the earlier clauses?

7. Explain "the tyranny of a free people," § 84.

8. How should you describe the language used in § 86? Is it literal or figurative, simple or difficult? Are there too few words, or too many, or just enough?

9. What is the lesson of Ireland, Wales, Chester, and Durham? What is shown in each case to be the most important part of English liberty?

LESSON 12. Assignment in Text, §§ 89-97.

BRIEF.

89-97.

C. The concession of colonial representation in Parliament is, however, impossible on account of the distance (*opposuit natura*); hence I propose as a substitute for Parliamentary *taxation by imposition*, instead of representation in Parliament, *taxation by grant* in six main and three corollary resolutions (89-116):

1. The colonies have had no representation in Parliament (93). *Resolution of Fact.*

2. The unrepresented colonies have had to pay grievous taxes imposed by Parliament (94-96). *Resolution of Fact.*

a. The argument that their grievances are not real is unsound, since

i. Even if their burden of taxation were not great, the principle upon which they were taxed is intolerable; and

ii. You have admitted the burden of Colonial Taxation, since

x. The taxes have been either repealed or reduced by Parliament (96).

3. The colonies are too far off for representation (97). *Resolution of Fact.*

SPECIAL TOPICS.

89-97.

1. How is ¶ 88 powerful? How does it help on Burke's cause? Where in it does he use sarcasm?
 2. Where in ¶ 89 does he show his conservatism and dislike of novel methods of government?
 3. What is the source of "is not shortened," ¶ 89? Does Burke often use quotations from this source? Does he use many quotations? Should you think him a man of much reading? What is the usefulness of quotations?
 4. Where in ¶ 92 does Burke show his chief purpose in urging conciliation? Mention other places in the oration where this is shown.
 5. Why is the figure in ¶ 92 more powerful than if the same idea were put in a literal instead of a figurative way? Substitute a literal expression, and notice the effect.
 6. The last 5 lines of ¶ 92 are a triumph of argument. Why?
 7. What traits of Burke's character are seen in ¶ 95?
 8. What are the two arguments with which Burke meets those who "deny that the Americans," etc., ¶ 96?
 9. Why is the argument in the last part of ¶ 96 especially strong?
- LESSON 13. Assignment in Text, ¶¶ 98-108.

BRIEF.

98-108.

Burke's
plan for
governing
America.
For
summary
see ¶ 91,
which
memorize.

4. Each colony has an assembly with legal power to raise taxes and make grants to the crown (98).
 - a. The legal competence of the colonial assemblies to grant to the crown is certain, since
 - i. Colonial grants worded "an aid to his majesty" have regularly for near a century passed the British public offices without dispute; and
 - ii. Such grants have been received from Ireland every session without dispute (99).
5. These assemblies have made liberal grants to the crown (100-105); for Parliamentary resolutions show
 - a. That their generosity has been frequently acknowledged by Parliament (101-103); and
 - b. That the colonies have had to run heavily into debt (104-105).
6. The colonists like this way of contributing (*taxation by grant*) better than *taxation by imposition* as proved by these same Parliamentary resolutions (100-103, 105-106); for
 - a. The journals record no revenue from taxation by imposition (105), but
 - b. Are burdened with complaints of that system by the colonies (105).

(Note.—¶ 105 leads up to the Sixth Resolution; argument by induction. ¶¶ 107 and 108 are Summary.)

SPECIAL TOPICS.

98-108.

1. One of Burke's favorite grounds of argument is experience. Where in this lesson does he use it?

2. "How did that fact of their paying nothing stand?" (§ 104) means "Were they really paying nothing?" "The war," was the French and Indian. Study carefully last part of § 104.

3. Where is "the sense of the crown" (§ 105) given? What were the means employed to get "a revenue by imposition"?

4. What is the effect of the many questions in § 105? What is meant by "the discontent"?

5. What is "the conclusion" (§ 107), and why is it irresistible?

6. What favorite political ideas of Burke appear in § 108?

LESSON 14. Assignment in Text, §§ 109-121.

BRIEF.

109-121.

D. The concessions embodied in these resolutions (*tax by grant*) admitted, then three further resolutions are suggested cancelling what is left of the old system of direct taxation. These logically follow as corollary resolutions (109-116):

1. To repeal the remnant of

a. The revenue laws;

b. The supplementary penal laws (109).

i. The Boston Port Bill should be repealed because it is unjust (110), since

x. Other towns fully as guilty as Boston have not had their ports blocked (110).

ii. The charter of Massachusetts Bay should be restored (111), since

x. The abrogation of the charter subverted public and private justice.

iii. The act for bringing persons accused of committing murder under orders of the government to England for trial should be repealed (112), since

x. It was intended only as a temporary expedient to be used during our quarrel with the colonies.

(Note.—The above act was passed to insure a fair trial for British soldiers accused of murder in the colonies, when, under command of their officers, they fired on the colonists, as in the case of the Boston Massacre. It would be no longer needed under Burke's plan of conciliation; hence its repeal.)

iv. The Act for the Trial of Treasons should be revised (113), because

- x. It has been turned from its original general intention and is now being used to facilitate the arrest of leading American patriots.
2. To restore to the colonial law courts their former independence (114).
3. To reform the courts of admiralty (115-116).

(Explanatory Note.—At this point, as in paragraphs 67-76, Burke anticipated objections on the part of his hostile audience—this time to his resolutions, or plan of government as stated above. These, four in number, he now proceeds to answer.)

SECOND REFUTATION OF OBJECTIONS.

Objection 1. Under my resolutions based on the Chester Act the Americans will demand a part, not only in their taxation, but also in all other legislation affecting them (118).

Answer 1. The argument that the grievance with regard to taxation logically extends to all other legislation is unsound (119-121); for

- a. If the words of my resolutions based upon the Chester Petition, which was made an Act by Parliament, are considered too broad, you must remember that they are the words of Parliament, and not mine (119).
- b. Moreover, the Americans having obtained self-taxation under my resolutions, will not risk losing this privilege by asking for more (120).
- c. The Americans will have no interest contrary to the grandeur and glory of England when they are not oppressed by the weight of it (121).

SPECIAL TOPICS.

109-121.

1. To what feeling in his hearers does Burke appeal in ¶ 111? Does he appeal much to the feelings?
2. "My principle" (¶ 112). What principle? How did the examples of Ireland, Wales, Chester and Durham teach that such action as Burke recommended in ¶ 112 would be wise?
3. "The doctrine" (¶ 118). What doctrine?
4. How does Burke's use of, and appeal to, the words of Parliament (¶ 119) strengthen his position? What trait of his character and what favorite political idea of his does his constant use of such arguments show?
5. How does his quoting both Grenville and Chatham (¶ 119) specially strengthen his position? Where in ¶ 119 does he show his carefulness in matters of detail, and his thorough preparation for speaking?
6. Study carefully the answers to objections in ¶ 119.
7. To what do ll. 3-7 of ¶ 120 refer?
8. Study carefully the line of thought in ¶ 120.
9. Notice how many traits of Burke's character and how many of his important political ideas appear in ¶ 120. Where in it does he show his dislike for theoretical politics? Where does he show his love of liberty?
10. Where in ¶ 121 does Burke use sarcasm? Does he often use it?

LESSON 15. Assignment in Text, ¶¶ 122-132.

BRIEF.

122-132.

Objection 2. Vesting the power of *granting* in American assemblies would dissolve the unity of the empire (122).

Answer 2. The argument that vesting the power of *granting* in American assemblies would dissolve the unity of the empire is unsound (122); for

- a. The objection assumes a wrong idea of unity, in which England is the head and the members too. My idea of unity is an empire in which England is the head, and of which the colonies are subordinate parts with privileges and functions respected and protected by the head. And
- b. A similar plan when applied to Ireland, Wales, Chester, and Durham did not dissolve the unity of the empire (122).

Objection 3. The House of Commons has in this session already adopted a plan ("the proposition of the Noble Lord"—Lord North—) which it judges to be conciliatory, upon a ground more consistent with the supremacy of Parliament (123). (*See Annual Register, xviii [1775], fourth edition, pp. 109-110.*)

(*Note.—Lord North's Project proposed that Parliament should control the public funds of all the American colonies. King and Parliament were to approve or disapprove the proportion of funds for common defense to be paid by each colony (grants to the Crown); and the amount each colony offered to subscribe for the support of its civil and judicial system.*)

Answer 3. My plan will be more satisfactory than Lord North's (124-132); for

- a. Lord North's project, working out as a "ransom by auction," is an experiment: it is neither *taxation by imposition* nor *taxation by grant* (124).
- b. In its working out ("ransom by auction") it is unconstitutional (125), since
 - i. It provides for taxation (determining the various quotas subscribed by each colony) in the secret council-chamber of the ministry and not in open Parliament (125).

(*Note.—The English Constitution states that all taxation must be levied by Parliament.*)

- c. It does not meet the wishes of the colonies: it gives them the grievance for the remedy (126); since
 - i. When they complain that they are taxed without their consent, you answer that you will fix the sum at which they are to be taxed.
 - ii. Moreover, you will not leave the mode of taxing to themselves as you promise (126).
- d. It lacks expediency in that it is inextricably difficult (127); for
 - i. Settlement of proportionate grants would be indefinitely delayed by "ransom by auction" (127).

- ii. The obedient colonies under Lord North's project would be heavily taxed; the refractory colonies would remain under the old system, still unburdened (128).
- iii. You will either have to fix a too small permanent *grant*, or suffer confusion through frequent changes of *grants* to meet the changing abilities of the colonies to pay (129).
- iv. You will have as much trouble collecting the *grants* as you now have collecting the *imposed taxes*. Instead of a standing revenue you will have a perpetual quarrel (130-131).
- v. These defects of Lord North's project are in marked contrast to the virtues of my plan (132).

My Plan, Unrestricted Grant; His, Restricted Grant.

Mine is	His is
1. Plain and simple;	1. Perplexed and intricate;
2. Mild;	2. Harsh;
3. Found by experience effectual;	3. A new project;
4. Universal;	4. Calculated for certain colonies only;
5. Immediate;	5. Remote, contingent, full of hazard;
6. Gratuitous, unconditional, in keeping with the dignity of a ruling people.	6. Held out as a matter of bargain and sale.

SPECIAL TOPICS.

122-132.

1. What kind of "unity of the empire" does Burke wish? See ¶ 122, and compare ¶¶ 61, 68. (See Brief, Answer 2, a.)
2. What was "the proposition of the Noble Lord," ¶ 123? Explain "ransom by auction."
3. Four things which Burke always took account of in political action were the teaching of past experience, the authority of the Constitution, the wishes of the people to be affected by the proposed action, and the expediency of the action. Show how, in ¶¶ 123-130, he opposes "the proposition of the Noble Lord" on these grounds.
4. Explain last sentence in ¶ 124. Why must the proposed taxation "come in by the back-door of the Constitution"?
5. Study figures of speech in ¶ 125.
6. What are the reasons why the "ransom by auction" is inexpedient? Study carefully the argument in ¶¶ 128, 129.
7. Notice the use of antithesis in ¶ 132. Does Burke often use it? Is it a figure to be used much?
8. What three traits of Burke are seen in ¶ 132?

LESSON 16. Assignment in Text, ¶¶ 133-end.

BRIEF.

133-140.

Objection 4. Your plan gives us no revenue (133).

Answer 4. This objection that my plan will furnish no revenue has little weight (133-136); for

- a. While it does not give a definite sum, it gives you access to all that America has (133).
- b. And my plan, by giving the colonies freedom in the matter of taxation increases their power of producing revenue (133).
- c. Moreover, the political parties in the colonies will advocate adequate grants in order to obtain the favor of the home government (134); and
- d. Our experience with India shows that America is too remote to be taxed (135-136).

PERORATION.

I. My hold of the colonies is in the close affection which grows from common names, from kindred blood, from similar privileges and equal protection (137); for

- A. You can never tear them from their allegiance if you permit them to keep the idea of their civil rights associated with your government (137).
- B. The British Empire is held together not by laws but by loyalty (137); since
 1. It is so with regard to the revenue, the army, and the navy (138).
- C. Magnanimity and English privileges have built up the Empire and alone will preserve it (139).

¶ 140: THE FORMAL OFFERING OF THE RESOLUTIONS.

SPECIAL TOPICS.

133-140.

1. Study carefully the argument in ¶¶ 133-134. What is the strongest sentence in them? Should you say from this ¶ that Burke had a high idea of the character of men in general?

2. What is the use of putting a very practical paragraph like ¶ 136 just at the close of the argument?

3. What, according to Burke, make the strength of government? (See ¶¶ 137, 138.) Where before has he shown that this is his opinion? What does his holding this opinion show about his character?

4. What adds to the power of the figure in ll. 17-21 of ¶ 137?

5. What do you think Burke meant by "the spirit of the English Constitution"? Compare his other references to the Constitution, ¶¶ 78, 79, 84.

6. What can be learned about Burke's character from ¶¶ 137, 138, 139? Practical statesmen, like Burke, are sometimes narrow-minded. Was he? See ¶ 139.

7. How was the speech received by Parliament? (See General Questions.)

GENERAL QUESTIONS.

1. Does the speech appeal more to the practical nature, or more to the emotions, or to both? In the latter, how does Burke produce this effect?

2. Does he seem to have much feeling himself?

3. Does he ever wander? Does he ever wander from the subject?

4. Does he ever make you see that he is not telling the whole truth, or that he is trying to lead you to his teachers in any way?

5. Does he ever appeal to his hearers' prejudices, or work on their emotions to make them believe something which their cooler reasons would reject?

6. Does he use any passages of "fine writing," passages inserted to deco-

rate the speech, and thus an impression, but which do not have much to do with the subject without breaking the continuity of the

speech?

7. What can you say of the extent of Burke's knowledge and his way of

expressing it? Is it formal or figurative? Is his thought

clear and simple, or is it complicated and only assumed? Are his words

carefully chosen, or are they careless?

8. Does he seem to be speaking to an audience, many of

whom are not his friends, or are they all his friends, or are they all his enemies? Is he speaking as a model for speech-

ing, or as a model for speaking?

9. Does he seem to be speaking to a modern

audience, or to an ancient audience? What are their feelings?

10. Does he seem to be speaking to a modern

audience, or to an ancient audience? What are their feelings?

11. Does he seem to be speaking to a modern

audience, or to an ancient audience? What are their feelings?

12. Does he seem to be speaking to a modern

audience, or to an ancient audience? What are their feelings?

13. Does he seem to be speaking to a modern

mere truth of a proposition did not of course make it necessary or proper to resolve it."

The first four resolutions and the last (that regulating the Courts of Admiralty) were delicately rejected by having the previous question put on them, the vote being 270 to 78. The others were negatived or directly voted down.

Note.—When the resolutions were formally moved, the first corollary resolution (see ¶ 109) was divided into five separate motions; so there were in all thirteen resolutions.

WASHINGTON AND WEBSTER

THE FAREWELL ADDRESS
THE FIRST BUNKER HILL ORATION

OUTLINE OF WASHINGTON'S FAREWELL ADDRESS.

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(Arabic numerals in parentheses refer to paragraphs.)

Introduction.

- I. Washington's reasons for declining to be considered a candidate for a third term as President (1-5).
 - A. Sacrifice of personal inclination for retirement no longer demanded by public necessity (1-4).
 - B. Growing conviction of personal need of retirement (5).
- II. Washington's acknowledgment of his debt of gratitude to the country (6).
- III. The counseling of his countrymen urged upon Washington by the occasion and by his solicitude for the welfare of his country (7-8).

Body.

- IV. Importance of Unity of Government (9-14).
 - A. Value to the people of fixing the idea of national unity in their minds (9).
 - B. Reasons for fixing in their minds the idea of unity (10-14).
 - 1. A Common Sympathy (10).
 - a. Equal Citizenship.
 - b. Equal Claim to the name "American."
 - c. Same religion, manners, habits, and political principles.
 - d. Victors in a common cause.
 - e. Co-laborers in building a common government.
 - 2. A Common Interest (11-14).
 - a. Inter-dependence of the North and the South.
 - b. Inter-dependence of the East and the West.
 - c. Maintenance of Security from external dangers.
 - d. Maintenance of Security from internal broils.
 - e. Consequent lack of necessity of a large military establishment.
- V. The danger to national unity of the geographical organization of parties (15).
- VI. Respect for the Constitution essential to National Unity (16-18).
- VII. Baneful effects of excessive party spirit (19-24).
 - A. Autocracy the logical result of the disorders attendant upon party strife (21).
 - B. Common and continued mischiefs resultant upon party spirit (22).
 - 1. Distraction of the public councils and weakening of the administration (23).

2. Incitement of ill-founded jealousies and domestic quarrels (23).
 3. Subjection of the government to the danger of foreign influence and corruption (23).
 - C. The defense of parties as checks upon government and supports of the spirit of liberty not applicable in governments purely elective (24).
- VIII. Importance of keeping the departments of government separate in the exercise of their powers (25).
- IX. The four essentials to political prosperity (26–29).
- A. Religion (26–27).
 - B. Morality (26–27).
 - C. Education (28).
 - D. Maintenance of public credit (29).
- X. Attitude toward foreign nations (30–41).
- A. Observance of good faith and justice toward all nations (30).
 - B. Avoidance of passionate hatreds and passionate attachments for any (31–33).
 - C. Adherence to the principle of remaining politically independent of all (34–40).
 - D. Cultivation of an impartial commercial intercourse with all nations (41).

Conclusion.

- XI. Summary of counsels and reaffirmation of Washington's purpose in offering them (42).
- XII. Washington's attitude toward public questions determined by the principles he has recommended; adoption of a neutral position in the European war (43–48).
- XIII. Acknowledgment of errors, and anticipation of the pleasures of private citizenship under the influence of free institutions (49–50).

QUESTIONS ON WASHINGTON'S "FAREWELL ADDRESS."

(Arabic numerals in parentheses refer to paragraph numbers.)

1. What was the date of the Address? (Intro., p. 19).
2. Why did W. make known at this time his intention to retire? (1).
3. Had he not withdrawn, what might have been inferred as to his intentions? (2). How long had W. served? (3).
4. Had he previously hoped to withdraw? Why?
5. What steps looking toward retirement had he taken? (3).
6. Why had he changed his purpose? What was the "then perplexed and critical posture of our affairs with foreign nations"? (3, note).
7. Whose advice contributed to his decision? (3, note).
8. What were the "present circumstances of the country"—external and internal (4, note)?
9. How does W.'s modesty appear in ¶ 5?

10. How does ¶ 5 illustrate the character of W.'s rhetorical style?
11. For what two things does W. express his gratitude to the country? (6).
12. What can be said of "the constancy of your support"? (6, note).
13. What were some of "the discouraging vicissitudes of fortune" which had confronted W. 1775-1796? (See McLaughlin's History.)
14. At the close of the Intro. to the Address, for what benefits to the country does W. hope and pray? (6).
15. How does W. effect transition to the body of the address? (7).
16. What is the subject of the address proper? (7, sen. 2).
17. On what former occasion, to which W. now refers, had W. addressed the people?
18. What is the first "sentiment" which W. recommends to the people for their consideration? (9).
19. What benefits to the country depend wholly on "unity of government"? (9).
20. Is reverence for unity of government in danger of being weakened? How? (9).
21. What is the reference to "The Palladium of your political safety and prosperity"? (p. 25, footnote).
22. What attempts have been made to "alienate any portion of our country from the rest"? (9, history).
23. What two paramount inducements should lead the people to foster the constitution and "unity of government"? (10).
24. In what does the common *sympathy* consist? (10).
25. What motive is more powerful than sympathy? (11).
26. What is the chief *interest* of the North? Of the South? How are the two really mutual? (12).
27. How are the interests of the East and of the West likewise reconciled? (12).
28. What "apostate and unnatural connexion with any foreign power" had tempted the West, and why? (12, note).
29. Against what three great evils is unity of government a defense? (13).
30. What is the proper test of the practicability of union? (14).
31. What English statesman believed thus in experience as a test? (note).
32. What does W. foresee as one of the greatest dangers to national unity? (15).
33. What fosters the growth of parties along sectional lines? (15).
34. What two or more recent attempts have been made to divide parties along sectional lines? (15, note).
35. What "recent lesson" has taught the West to feel at ease on the matter of her sharing in the benefits of union? (15).
36. What two treaties is W. here referring to? What are the terms of each that affect the West? (15, note).
37. How, in our history, has W.'s prophecy of disaster following sectional party division been fulfilled?
38. Why can not interstate alliances and treaties be substituted for a united central government? (16).

39. When was such a government tried? What was "your first essay" at union? (16, footnote).
40. What were the weaknesses of such a government? (McLaughlin, Chap. X).
41. What virtue does the Constitution possess not possessed by the Articles of Confederation? (16, l. 20).
42. Why should the Constitution appeal to all? (16, ll. 16-22).
43. What is the basis of our political system? (16, ll. 25-27).
44. Who was the great supporter of the Constitution? Who, during the next half century, were its ablest opponents? (Intro. Webster, pp. 9-10).
45. What does the power and the right of the people to establish government presuppose? (16, p. 31).
46. What organized attempts to nullify the Constitution can you mention?
47. What is the substance of W.'s warning against factionalism and the substitution of mere party feeling for national feeling? (17).
48. What opportunity does factionalism give certain unprincipled politicians? (17). (**Note Summary-topic sen. at beginning of 18.**)
49. In case of any attempt to amend the Constitution, what four things must be remembered? (18).
50. What is "Liberty's surest guardian"? (18).
51. What has been the tendency of late toward securing more vigor to the central government? (18, note).
52. Of whose treatment of "Party Spirit" are we reminded by what W. says?
53. Why is the tendency toward party spirit hard to combat? (20).
54. To what do fluctuations of party rule, and waves of party spirit, lead? (21).
55. What examples in history may be brought forth to prove W.'s contention that party rule results in despotism, the only relief from which is in the frank usurpation by one man of the whole power? (21, note).
56. Wherein have we adopted, and wherein did W. have to compromise with, the principle of government by party? (note).
57. What are the legitimate functions of party? (note).
58. What common and continual mischiefs are directly resultant from party strife? (23, outline).
59. Wherein is Addison reflected in ¶ 23?
60. How is it that the defense of parties as checks in the government does not apply in the case of republics? (24).
61. What was W.'s feeling about the encroachment of one governmental check upon another? (25).
62. What can you say about executive encroachment upon the legislative department of the government? (25, note).
63. What reciprocal checks and balances are contemplated in the Constitution, which, according to W., really render unnecessary the check of party opposition? (25, note).

64. If the constitutional distribution of checks and balances be wrong, or if, in any particular the Constitution be seen not to work, how may the wrong be corrected? (25).

65. Is it easy to amend the Constitution? How is it done?

66. How many amendments are there, and for what purposes were they made?

67. What amendment is now proposed?

68. What does W. say of the necessity for religion and morality? (26).

69. May there, according to W., be the second without the first? (26).

70. If religion were debased, what would be the direct effect upon courts of justice? (26).

71. The experience of what country leads us to believe that morality cannot long flourish without religion? (25, note).

72. To promote religion and morality, the institution of what is essential? (28, note).

73. Together with religion, morality, and education, the maintenance of what fourth element will help to secure national prosperity? (29).

74. How is public credit to be preserved? (29).

75. Should necessary or timely expenditures be avoided? (29).

76. What was W.'s theory regarding expenditure to prepare for war? (29, note).

77. How must the people co-operate with the government in the maintenance of public credit? (29, ll. 10-15).

78. At what time in W.'s administration did some of the people not acquiesce in the payment of legally imposed taxes? (29, note).

79. What four things should characterize our attitude toward foreign nations? (30-35, outline).

80. What three considerations enjoin the observance of good faith and justice toward all nations? (30).

81. Who exemplified the "Golden Rule Diplomacy," and notably on what occasion? (30, note).

82. What becomes of the nation that cherishes an habitual hatred or fondness for another nation? (31, l. 17).

83. To what definite hatred and what attachment is W. here referring? (31, note).

84. What immediate results follow a cherished hatred between nations? (31).

85. What three direct evils follow the passionate attachment of one nation for another? (32).

86. What is the final doom of the weaker nation so attached? (33, l. 9).

87. What does W. call "one of the most baneful foes of republican government"? (34, ll. 13-14).

88. When did W. show himself a real patriot as described in ¶ 34, ll. 21-22? (note).

89. Should commercial relations and political be mixed? (35).

90. Why should we not mix in European politics? (36).

91. What is the Monroe Doctrine? (McLaughlin's History).

92. To what extent have we departed from this doctrine, and why?
93. What advantages does our detached geographical position give us? (37).
94. How should the existing obligations toward foreign lands be treated? (39).
95. What about extending such obligations? (39).
96. What can be done in cases of extraordinary emergencies? (40).
97. What policies should govern our commerce with foreign nations? (41).
98. What policy always governs the extension of favors between nations? (41).
99. What hopes does W. entertain in putting forth his address? (42).
100. In what words does he summarize his counsel? (43, ll. 15-20).
101. How may the people judge as to how far W. has acted upon the principles here enunciated? (43).
102. What was W.'s Proclamation of April 22, 1793? (44, note).
103. What position, through this Proclamation, was taken by the country, and why? (45).
104. Did W. believe that three years' experience had shown his position to be right? (45).
105. Had America the right to assume this position, and was this right generally recognized by foreign nations? (46).
106. When nations are untrammelled and free to act, should they remain neutral as between belligerents, and why? (47).
107. Why was W. anxious to remain neutral? (48).
108. What does W. have to say regarding his errors of administration? (49).
109. What does he have to say regarding his anticipation of the joys of retirement? (50).

OUTLINE OF WEBSTER'S FIRST BUNKER HILL ORATION.

(Arabic numerals in parentheses refer to paragraphs.)

Introduction.

- I. Impression made on the audience by the occasion warranted by their interest in the accompanying circumstances (1-5).
 - A. Their interest in the discovery of America (3).
 - B. Their greater interest in the early settlement of America (4).
 - C. Their greatest interest in the American Revolution, which they are gathered to commemorate at a time of extraordinary prosperity (5).

Body.

- II. Object of the erection of the monument (6-7).
 - A. To show appreciation of the deeds of our ancestors, and to foster a constant regard for the principles of the Revolution (6).
 - B. Not to perpetuate national hostility or to cherish mere military spirit, but to proclaim the benefits of national independence to all mankind (7).

- III. Important events since the Revolution (8-11).
 - A. Progress of government and civilization in America (8).
 - B. Revolutions in Europe and South America (9).
 - C. General progress in Europe and America (10).
 - D. Time of these occurrences brief, as shown by the presence of survivors of the Revolution (11).
 (Note transition.)
- IV. Address to the survivors of the battle, the dead leaders, and the veterans of the Revolution (12-17).
 - A. Contrast between the fearful scene of the battle, and the present peaceful prospect (12).
 - B. Address to the dead leaders (13).
 - C. Address to the martyr Warren: endurance of his work and fame (14).
 - D. Inclusion of other Revolutionary veterans present (15).
 - E. Address to the veterans of the Revolution (16-17).
 - 1. Impossibility of their foreseeing their present happy situation (16).
 - 2. Tender of sympathy and gratitude of fellow-men to add rejoicing to their other mingled emotions (17).
- V. Review of the events leading to the Battle of Bunker Hill, and of the effects of the battle (18-23).
 - A. Unselfish unity of the colonies in support of Massachusetts and Boston against the coercive measures of the English Parliament (18).
 - B. Uprising of the colonies in response to the tidings of Lexington and Concord (19).
 - C. The New England colonies united at Bunker Hill (20).
 - D. Effect of the Battle of Bunker Hill (21-23).
 - 1. Changing of uncertain rebellion to open war (21).
 - 2. Arousing of sympathy and regard of mankind for the American cause (22).
 - 3. Exciting of sympathy of Lafayette (23).
- VI. Address to Lafayette (24-26).
 - A. Expressions of happiness derived from his presence (24).
 - B. Good fortune of Lafayette in being the transmitter of liberty from America to Europe, and in his presence on this occasion (25).
 - C. Wish of long life for Lafayette (26).
- VII. Common progress of the nations since the Battle of Bunker Hill (27-40).
 - A. The distinguishing of the age by a community and diffusion of knowledge (27-28).
 - 1. Resultant improvement in the personal condition of individuals (29).
 - 2. Uplifting effect on government of these characteristics of the time (30).

- B. The political revolutions in America and Europe contrasted (31-33).
 - 1. The superior qualifications of the Americans for self-government (32).
 - 2. Improved condition of Europe from her revolutions in spite of their unhappy outcome (33).
- C. Result of the increase of knowledge: a universal demand among intelligent people for popular government (34).
- D. Doctrine of absolute monarchy giving way to the principle that government is a trust (35).
- E. Influence of enlightened sentiment in promoting peace and checking arbitrary power: Non-interference in the Greek revolution an illustration (36).
- F. Hope and conviction of the ultimate success of the Greek revolution (37).
- G. The revolution in South America and its resultant uplift to that continent (38-40).
 - 1. Improved condition of society there (39).
 - 2. Contrast between the position of South America at the time of Bunker Hill, and its present position (40).

Conclusion.

- VIII. The influences of the example of the American experiment in popular government and the duty of Americans to insure the permanency of popular government (41-44).
 - A. The practicability of popular government shown by the present success of the American experiment (41).
 - B. Duty of America to assure the permanent success of popular government (42).
 - C. Probability of success of the American experiment (43).
 - D. Duty of the present generation of Americans to improve the country made independent and established by their fathers, and to cultivate the spirit of union (44).

MILTON

—

THE MINOR POEMS

L'ALLEGRO

IL PENSEROSO

COMUS

LYCIDAS



MILTON'S MINOR POEMS.

OUTLINE OF "L'ALLEGRO."

(Arabic numerals in parentheses refer to lines.)

- I. Introduction: Banishment of Melancholy (1-10).
 - A. Evil parentage and place of birth: Cerberus and Midnight; in "Stygian cave forlorn."
 - B. Consignment to "Dark Cimmerian desert."
- II. Invocation of Mirth (Euphrosyne) and her companions (11-40).
 - A. Parentage of Mirth.
 - 1. Venus and Bacchus, or
 - 2. Aurora and Zephyr.
 - B. Companions of Mirth.
 - 1. Jest and Jollity.
 - 2. Quips, Cranks, and Wiles.
 - 3. Nods, Becks, and Smiles.
 - 4. Sport.
 - 5. Laughter.
 - 6. The mountain nymph, Liberty.
- III. Pleasures of the Mirthful Man in the early morning (41-68).
 - A. Rising to behold
 - 1. The lark.
 - 2. The barn-yard scene.
 - 3. The hounds at hunt.
 - B. "Walking, not unseen" to view
 - 1. The sunrise.
 - 2. The scenes of farm and country.
 - a. The plowman.
 - b. The milkmaid.
 - c. The mower.
 - d. The shepherd.
- IV. Pleasures of the later morning (69-82).
 - A. The mellow landscape.
 - B. The shaded cottage.
- V. Pleasures of noon and afternoon (83-99).
 - A. Dinner with the rustics.
 - B. Haymaking or harvesting with the rustics, according to the season.
 - C. Dancing on the village green.
- VI. Pleasures of early evening (100-116): stories around the peasant's fire of
 - A. Faery Mab.
 - B. Jack o'Lantern.
 - C. Robin Goodfellow.
- VII. Pleasures of later evening and midnight (117-134): viewing, or more probably, reading

- A. Deeds of romance and chivalry.
 - B. A masque (Hymen).
 - C. A comedy by
 - 1. Ben Jonson, or
 - 2. Shakespeare.
- VIII. Retirement to the sound of "soft Lydian airs" (135-152).

OUTLINE OF "IL PENSEROSO."

(Arabic numerals in parentheses refer to lines.)

- I. Introduction: Banishment of Mirth (1-10).
 - A. Evil Parentage of Mirth: "The brood of Folly without father bred."
 - B. Unstable characteristics of Mirth.
- II. The invocation of Melancholy and her Companions (11-55).
 - A. Melancholy's grateful garb of sober black: the reason for her being thus clad.
 - B. Parentage and place of Birth.
 - 1. Vesta and Saturn.
 - 2. On "woody Ida."
 - C. Apostrophe to Melancholy as a nun ("Come, pensive nun").
 - 1. Character.
 - 2. Garb.
 - 3. Bearing.
 - D. The Companions of Melancholy.
 - 1. Peace.
 - 2. Quiet.
 - 3. Spare Fast.
 - 4. Leisure.
 - 5. The Cherub Contemplation.
 - 6. Silence.

Transitional lines to Philomel (56-63).

- III. Pleasures of the Thoughtful Man in the early night (64-84).
 - A. The nightingale (Philomel).
 - B. The "wandering moon" ("walk unseen").
 - C. The "far-off curfew," or, weather preventing the above.
 - D. The retired room.
 - 1. The open fire.
 - 2. "The cricket on the hearth."
 - 3. "The bellman's drowsy charm."
- IV. Pleasures of midnight and after (85-121): retirement to a lonely tower for contemplation, and reading of
 - A. Hermes Trismegistus: fabled Egyptian philosopher and king.
 - B. Plato.
 - C. Tragedians.

1. Classical; e. g., Aeschylus, Sophocles, Euripides.
2. Modern—Elizabethan and Jacobean.
- D. Singers and Poets.
 1. Musaeus.
 2. The Soul of Orpheus.
 3. Chaucer.
 4. Spenser (or Tasso and Ariosto?).
- V. Pleasures of the stormy morning (122–130).
 - A. "Civil-suited Morn."
 - B. The gusty shower.
 - C. "The minute-drops from off the eaves."
- VI. The pleasures of noon and afternoon (131–154).
 - A. Walk in the shaded woods.
 - B. Sleep in a brookside covert.
 1. The murmur of bee and brook.
 2. Dream-pictures.
 3. Spirit-music upon awakening.
- VII. The pleasures of the waning day and of old age (155–176).
 - A. A walk in a cloister.
 - B. The cathedral service.
 - C. A "peaceful hermitage," and declining years passed in contemplation.

OUTLINE OF "LYCIDAS."

- I. Occasion (ll. 1–14): Milton's reluctant return to poetry, and the reason for it.
- II. Invocation of the Muses (15–22).
- III. Assumption of the pastoral elegy proper (23–63): Life at Cambridge; Sense of loss; Ascription of responsibility therefor (Nymphs).
- IV. Digression on Fame (64–84).
- V. Resumption of Elegy (85–107). Reinvocation of Muse; Continuation of ascription of blame (Neptune); The train of those who lament (Camus—St. Peter).
- VI. Digression on the State of the Church (108–131).
- VII. Resumption of Elegy (132–185): Reinvocation of Muse; Address to Nature; "The False Surmise"; King's translation to his final reward.
- VIII. Conclusion (186–193).—(Ottava Rima): Detachment of the poet; Change of occupation foreshadowed.

OUTLINE OF "COMUS."

Allegorical content. There has been read into "Comus" an allegorical significance, interpreted as follows: The Lady is supposed to represent England, fallen under the influence of court profligacy (Comus), but delivered by the combined liberal and conservative elements of the Puritan party (The Second and The Elder Brother) assisted by Divine Inspiration (The Attendant Spirit) and the naturally virtuous character of the English people (Sabrina).

Scene I.
A Wild Wood.

I. The Prologue—ll. 1-92. (Iambic pentameter.)

The Attendant Spirit enters, states whence he has come, and tells of his purpose to aid all virtuous persons; especially to protect the children of the Earl of Bridgewater, lost in the wood, from the wiles of Comus, a magician. He gives an account of the birth and upbringing of Comus, telling whence he derived his magic power and how he uses it. Upon the approach of Comus he puts off his heavenly garments, "spun out of Iris' woof," and dons the garb of a shepherd, Thrysis.

II. Comus and his rout—The Lady: ll. 93-330.

A. Comus and his rout enter. In a lyrical passage in light octosyllabic verse (iambic tetrameter) Comus calls his rout to indulge in their midnight revelries, invoking Cotytto, "goddess of nocturnal sport," to whom their rites are paid. We here see Comus as the representation of refined debauchery. Then follow the revels (*The Measure*), in the midst of which the approach of The Lady is noted. Comus, in a now serious passage in iambic pentameter, orders his rout into the concealment of "These brakes and trees," and himself casts into the air his "dazzling spells . . . of power to cheat the eye." He is thus able to appear to any beholder as "some harmless villager."

B. The Lady enters, attracted by the "sound of riot and ill-managed merriment." She tells how she has lost her brothers, how the dangers of the wood oppress her, but how she trusts the powers of good to protect her innocence. She sings the beautiful "Song to Echo" to call her brothers. Upon hearing this, Comus, concealed in the brakes, speaks in soliloquy, showing that he has been genuinely moved by the beauty and purity of The Lady's song, though not sufficiently to think of desisting from his purpose of ensnaring The Lady. He compares her song to that of his "mother Circe and the Sirens three." (*Note carefully.*) He now appears to The Lady in the guise of a shepherd, discusses with her the plight in which she finds herself, and offers to guide her to a place of safety—his own "low but loyal cottage." He leads her from the scene.

III. The Brothers' Discussion and their Meeting with the Attendant Spirit; ll. 331-658.

A. Discussion of the Two Brothers on the Power of Chastity; ll. 331-489. The two brothers enter, bemoaning their lost sister and their own lack of guidance.

The Elder Brother: optimistic by nature; liberal in his views.

The Second Brother: pessimistic by nature; conservative in his views.

The Elder Brother (ll. 331-342) wishes for some guiding light that may bring him and his brother to safety.

The Second Brother (ll. 342-358) seconds his brother's wish, but expresses his greatest concern over the safety of their lost sister, who even now may be "within the direful grasp of savage hunger or of savage heat."

Eld. Bro. (ll. 359-385). He seems in this speech not fully to appreciate the dire significance of his brother's last words. In an optimistic strain he states

1. That no one should worry over uncertain ills, but should hope for the best;
2. That their Sister's sense of loneliness in the dark wood will be mitigated by her virtuous thoughts
 "(Not being in danger, as I trust she is not)", for
 - a. Virtue is the soul's own light, and
 - b. Solitude is often sought by the virtuous and wise for purposes of contemplation; therefore
 - c. Their Sister is self-sufficient in the enduring of her solitude.

Sec. Bro. (ll. 386-407). He answers that

1. Wise and virtuous hermits, who seek solitude for purposes of contemplation, are safe in their desert cells, for they have naught of value about them to tempt the robber; but
2. Their Sister is possessed of that to tempt "the rash hand of bold Incontinence"—her Beauty; and that should be guarded even as the apples of the Hesperides were guarded by the "dragon-watch with unenchanted eye." His fear for the Sister's safety is reiterated.

Eld. Bro. (ll. 407-416). Their Sister may not be wholly safe, but he does not worry, for she is protected by "a hidden strength" in which he has absolute confidence.

Sec. Bro. (ll. 416-417). He inquires if the *Elder Brother* refers to "the Strength of Heaven."

Eld. Bro. (ll. 418-475). Chastity is affirmed to be the Sister's "hidden strength." Then follows the *Elder Brother's* chief argument for Chastity as a protection against all dangers (the real theme of the *Masque*). His arguments are three:

1. The lore of the middle ages, believed by all, goes to show that no virgin was ever the object of attack by witch or goblin.
2. The mythological lore of Greece testifies, in the stories of Diana and Minerva, that the virgin goddesses, through the austere power of their chastity, could go where they would, safe from man or beast.
3. Modern Christian faith teaches that Heaven always protects the virtuous soul; "A thousand liveried angels lackey her." The Christian idea of Virtue is that a pure

soul translates and saves the body, just as gross and sensual thoughts destroy it.

Sec. Bro. (ll. 476-480). He greets this refined argument with the sarcastic exclamation.

"How charming is divine Philosophy!" and seems unconvinced. The discussion is interrupted by

B. The Reappearance of the Attendant Spirit, now habited as a shepherd (*Thyrsis*) (ll. 490-658). In the guise of their father's shepherd, *Thyrsis* hints to the Brothers his fears for their Sister's safety. Upon being pressed for details, he tells for a second time (see Prologue) the story of *Comus* and his wives; relates how he heard the sounds of wild debauchery of *Comus'* rout; and in a matchless passage describes *The Lady's Song to Echo*, which broke in upon the din. Then follows his brief account of the Lady's seduction by *Comus*.

The exclamations of the Brothers are significant, the tone of pessimistic fact in the Second Brother's speech (ll. 581-584) contrasting with the tone of optimistic philosophy in the speech of the Elder Brother (ll. 584-609). Nevertheless the Elder Brother is ready to rely on force of arms rather than to depend wholly upon the protecting power of Chastity.

The Attendant Spirit (*Thyrsis*) then tells of the magic plant, *Haemony*, which will serve to counteract the power of *Comus'* magic. They all go to the rescue.

Scene II.

Comus' Palace.

I. *Comus* and the Lady: Intemperance *vs.* Temperance; License *vs.* Chastity.

Comus is revealed with his rout standing before *The Lady*, who is seated in an enchanted chair. *Comus* is tempting *The Lady* to drink of his magic cup, the symbol of indulgence. Then follows the second great discussion of the masque: the argument of *Comus* and *The Lady*.

Comus, representing indulgence and refined dissipation.

The Lady, representing temperance and virtue.

Comus (ll. 559-662) threatens to turn *The Lady* to stone where she sits (he evidently does so later) if she will not drink of his magic cup.

The Lady (ll. 662-665) makes a spirited reply in which she defies *Comus*, saying that although he may chain up her body in alabaster he cannot touch the freedom of her mind.

Comus (ll. 666-690) finding threats to fail, tries argument and persuasion:

1. His palace is a place of happiness and rest.
2. His julep in the magic cup is a balm for weary and spent bodies and minds like hers.

3. Nature, our great mother, has so created us that toil must be succeeded by refreshment; and delicate limbs like hers most need relaxation.

The Lady (ll. 690-705) again defies Comus, whose true character she has perceived. "None but such as are good men can give good things;" and she affirms a "well-governed and wise appetite"—self-control.

Comus (ll. 706-755). This is the crux of Comus' argument, the gist of which is that Nature both sanctions and invites self-indulgence through her lavishness in providing means to satisfy the appetites.

1. Nature's bountiful provision for satisfying the appetites, argues the legitimate character of the appetites in Nature's eyes. Why else than to "please and sate the curious taste" are there
 - a. Flowers, fruits, and flocks in abundance?
 - b. The innumerable fish of the sea?
 - c. The millions of silk-worms to provide rich apparel?
2. To refuse Nature's gifts so bountifully provided is to offend Nature—"living like Nature's bastards, not her sons."
3. Not to use Nature's gifts freely would strangle the mother that bore us, since Nature is so fertile that, unused,
 - a. The flocks of birds would soon darken the sun.
 - b. The herds would soon o'erswarm the fields.
 - c. The gems in the earth would multiply and grow so bright that their brilliance would soon drive the gnomes from their caves into the lesser light of the sun.
4. Beauty, like Nature's other gifts, is made to be enjoyed; Beauty should go abroad to "be shown in courts, at feasts, and high solemnities," while the homely (as their name implies) should stay at home.

The Lady (ll. 756-799) utters a vigorous denial, although at first intending to maintain a contemptuous silence. Nature is not a profligate provider, inviting to gluttony and debauchery, but a "good cateress," who intends all to live "according to her sober laws." The Lady then strikes down the weak part of Comus' argument by advocating what we today should call the socialistic principle (ll. 768-779):

"If every just man . . .
. . . crams and blasphemes his Feeder."

Let the gifts of Nature be evenly distributed: then will none surfeit with too much, and none starve with too little; and Nature's "praise due paid."

The rest of her speech is a torrent of contemptuous eloquence, by which as much as by her argument she seems fairly to beat Comus back.

Comus (ll. 800-813) confesses her superior power and argues no more; but he pleads with her to drink.

(The Brothers rush in)

- II. The rescue of The Lady (ll. 814-957). The Brothers permit *Comus* and his crew to escape, leaving The Lady bound in the enchanted chair. At the suggestion of the Attendant Spirit, who now enters, Sabrina, the goddess of the Severn River, is invoked to released The Lady. The Attendant Spirit tells the story of Sabrina, and then in song and lyric poetry summons the nymph. With a song she rises from the water and releases The Lady. The Spirit then blesses her and her river in a lyric passage.

Scene III.

Ludlow Town and the President's Castle (ll. 958-1023).

- I. The Country Dancers.
II. The Attendant Spirit, the two Brothers, and The Lady. The Attendant Spirit, in a song, dismisses the dancers, and in another song presents the children to their parents.
III. Epilogue by the Attendant Spirit. The triumph of Virtue over Vice. The Spirit makes his adieu, and describes the beauty of the heavenly regions of the west to which he is returning, and whither he bids all who love Virtue to follow him. The triumph of Virtue and the theme of the Masque are expressed in the concluding lines,

"Or, if Virtue feeble were,
Heaven itself would stoop to her."

OUTLINES OF THE TWO DISCUSSIONS IN "COMUS."

Discussion Between the Two Brothers.

The Elder Brother: poetic by nature (ll. 331-342); liberal in his views (ll. 359-365); optimistic (ll. 410-413).

The Second Brother: practical by nature (ll. 343-349); conservative in his views (ll. 386-407); pessimistic (ll. 350-358).

Theme of the Discussion: The Extent of the Power of Chastity, or Virtue.

The Second Brother maintains

I. Virtue cannot keep the soul calm and undisturbed amidst terrifying surroundings (ll. 350-356).

II. Virtue alone cannot ward off physical evil (ll. 357-358 and 386-407).

The Elder Brother contends

I. Virtue will keep the soul calm and undisturbed in the midst of terrifying surroundings (ll. 366-385).

II. Chastity has the power to ward off physical evil as well (ll. 418-431).

A. Legend of the Middle Ages says "no evil thing that walks by night . . . hath hurtful power o'er true Virginity" (ll. 432-437).

B. Greek mythology testifies "the arms of Chastity against brute violence" (ll. 438-452).

C. Christian philosophy (adapted from Plato) teaches the unrestricted power of saintly Chastity over evil things (ll. 453-456). (*The Lady* expresses in ll. 663-665 what is evidently Milton's conclusion of the whole matter: that while Virtue cannot ward off physical evil [the body of *The Lady* is chained] it can keep the soul pure and the mind free).

Discussion Between Comus and the Lady.

Comus (Evil), representing indulgence and refined dissipation.

The Lady (Virtue), representing temperance and abstinence.

Comus (Evil) uses persuasion and argument to win *The Lady* (Virtue) to his evil life of dissipation, and to make her give herself into his power by drinking his cordial julep—the symbol of temptation. She answers each.

- I. *Persuasion*: A personal appeal to drink the liquor (ll. 666-690). Tired Nature makes the demand that she seek refreshment after toil. Interpreted—Our bodies are made for dissipated pleasures.

Answer: *The Lady* (Virtue) answers that the drink is evil because *Comus* is evil, having deceived her.

“None

But such as are good men can give good things;
And that which is not good is not delicious
To a well-governed and wise appetite” (ll. 691-705).

- II. *Argument*: A general argument for intemperance (ll. 706-736). If we should not use intemperately the riches with which God has filled the earth

1. God would be unthanked for His generosity;
2. The earth would be “strangled with her waste fertility.”

Answer: If there were an even distribution of Nature's riches to all just men

1. God “would be better thanked,” as “swinish gluttony . . . crams and blasphemes his Feeder.”

2. The earth would not then be “encumbered with her store” (ll. 756-779).

- III. *Persuasion*: A personal appeal to licentious living. Virtue is tame and homely; physical attractions are to be used unrestrictedly (ll. 737-755).

Answer: *The Lady* does not deign to answer the attack on Virtue because *Comus* cannot appreciate the joy of chastity; but she assails him with biting scorn and praises Virtue with passionate eloquence (ll. 780-799).

QUESTIONS ON THE LIFE AND WORK OF MILTON, AND ON THE
MINOR POEMS.

Life and Works of Milton.

1. For what particular reason are the writings of Milton to be studied in connection with the history of his own times? (p. 11).
2. Is there anything peculiar in the fact that the natural periods into

which his life is divided coincide with the periods of English history of the seventeenth century?

3. What are the dates of the periods into which his life is divided?
4. What were his chief works in each period?
5. Write summaries of the life of Milton for each period, with particular attention to the first.
6. What was Milton's conception of the life of a poet? (p. 24).
7. Did he always live up to this ideal?
8. What was the "Grand Tour"? (p. 25).
9. Outline the religious controversies after the execution of Charles I. To which party did Milton belong? (p. 29).
10. What position did he hold with the Commonwealth? (p. 30).
11. What was the theme of his most important prose writings? (p. 28).
12. Who is supposed to have influenced Milton in the composition of these twin poems? (p. 34).
13. Make a comparison in outline form of the two poems as to introduction and invocation, plan and structure, versification and use of words, dramatic background and picture painting, and conclusion.
14. What two different attitudes toward life are represented?
15. Which poem do you think represents Milton's genuine attitude?
16. Give the rhyme schemes for the introductions and the main parts of both poems.
17. Scan *L'Allegro*, ll. 4, 7, 16, 46, 48, 53, 98, 118: *Il Penseroso*, ll. 5, 9, 17, 49, 64, 81, 83.
18. What is the effect of the short lines, as ll. 98, 118? (pp. 56, 57).
19. Work out in detail the plan and structure of both poems (see p. 33).
20. Visualize with care the series of pictures in *L'Allegro*—the morning, the noon-day, and the evening scenes. Those in *Il Penseroso*—the night and morning scenes.
21. Why does the hero of *L'Allegro* invoke the lark and that of *Il Penseroso* the nightingale?
22. Why does the series of pictures in *L'Allegro* begin with the morning and that in *Il Penseroso* with the evening?
23. How do you harmonize Milton's Puritanism with his evident delight in the pleasures mentioned in ll. 33, 34, 39, 40 (p. 54) or ll. 95 ff.? (p. 62). (See p. 47.)
24. What can you say of the figures in ll. 42, 43, 50 (p. 54); ll. 63, 73 (p. 55)? Note the epithets on pp. 57 and 59.
25. What authors seem to have given Milton hints in the composition of *Comus*? (p. 41).
26. Describe the masque. In whose hands did it first take rank as literature? (p. 37).
27. Taking *Comus* as an example, point out the characteristics of the masque (p. 38).
28. How does Milton differ in purpose from the other writers of the masque? (p. 40).
29. What is the moral lesson he seeks to teach?

30. Is this didacticism characteristic of Milton? (p. 49).
31. Summarize the circumstances of the composition of *Comus* (p. 36).
32. Collect all the references to the Earl of Bridgewater and his family that you can find (see p. 39).
33. Outline with some fullness the plan of the poem, taking note of the digressions and the lyrics.
34. For what purpose is the speech of the Attendant Spirit on pp. 66-70?
35. Is the genealogy of Comus (p. 68) from classical authorities?
36. To whom is the reference on ll. 86 ff. (p. 69)? Are there any other references to the same person. (p. 39)?
37. Does l. 15, p. 67, express Milton's own poetic purpose?
38. Compare the sentiment in ll. 210-233, 373-475, 585-608, and 663-665.
39. Write a summary of the theme stated in these lines. Is it a Puritan conception?
40. Is there anything inappropriate in calling in the aid of a mythological being (Sabrina) and in the boast of the Elder Brother in l. 373?
41. What can you say of the character of the two brothers?
42. What reasons or persuasions does Comus use, ll. 706-755 (pp. 94-95)? See "Notes and Outlines."
43. What is the answer of the Lady? See "Notes and Outlines."
44. Do her arguments seem as convincing to you as they did to Comus (p. 97)?
45. Characterize the Conclusion.
46. Note the versification of the main part of the poem, and scan ll. 1-11, 46-49, 93-97, 115-119, 155, 209, 211-212, 217-218, 226-229, 273, 413, 415, 421, 424, 448, 457, 474, 482, 487, 492, 497, 575-576, 597, 603, 633, 636, 641, 675, 688, 723, 749, 773, 781, 790, 802, 825, 867-882.
47. In what meter is the speech of Comus on p. 70?
48. Compare it with any like meter that you can find in *L'Allegro* or *Il Penseroso*.
49. What is the meter of Comus' speech on p. 72, l. 145? Why the change?
50. What is the rhyme scheme and scansion of the song on p. 75? Of those on pp. 100, 101, 103 (see p. 43)? Of ll. 495-512 (see p. 85)?

SHAKESPEARE

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MACBETH

MACBETH.

OUTLINE OF ACTS.

ACT I.

THE TEMPTATION ACT.

Scene I.

First Witch Scene.

- A. Strikes the keynote of the play: "Fair is foul, and foul is fair."
- B. Arouses interest in general: the introduction of witches a then common mode of appeal to theatre-goers. (Cf. Middleton's "Witch" and other plays.)
- C. Arouses interest in Macbeth in particular: "There to meet with Macbeth."

Scene II.

Sergeant Scene.

- A. Introduces Duncan, the meek, mild-mannered king.
- B. Gives report of Macbeth, indicating his honors, his bravery, and the nobility of his character, thus further stimulating interest in him.

Scene III.

Witch Temptation Scene

- A. Introduces Macbeth.
- B. Indicates the firing of his ambition, and lays the foundation of tragic possibilities in him. The prophecies.

Scene IV.

Palace Scene.

- A. Invests Macbeth with Cawdor's title, thereby fulfilling the first of the prophecies.
- B. Invests Malcolm with the title "Prince of Cumberland," thereby giving point to the tragic purpose in Macbeth.

Scene V.

Letter Scene.

- A. Hints clearly at past ambitions and plottings of Macbeth and Lady Macbeth.
- B. Reveals Lady Macbeth's character.
- C. Macbeth's character as seen by Lady Macbeth.
- D. Their present common purpose disclosed.

Scene VI.

Martlet Scene.

- A. Scene of intermission. In a general way, the tragic cumulation is heightened by contrast.
- B. In particular, the horror of Duncan's murder, now clearly foreseen, is intensified by contrasting it with the sight of his innocent trustfulness.

Scene VII.

Lady Macbeth Temptation Scene.

- A. Here is indicated Macbeth's weakness as compared with Lady Macbeth's strength.
- B. Lady Macbeth persuades Macbeth to the murder:
 - 1. By appealing to his love for her.
 - 2. By taunting him with cowardice.
 - 3. By pointing out the opportuneness of the time.
 - 4. By presenting a practical plan.
- C. Shows Macbeth's final dedication to the deed:

"I'm settled, and bend up
Each corporal agent to this terrible feat "

ACT II.

THE FIRST MURDER ACT.

Scene I.

The Dagger Scene.

- A. Preparation of the audience for murder by presentation of gloomy atmosphere.
- B. Shows relations between Macbeth and Banquo.
- C. Shows, in the dagger soliloquy, Macbeth's conscience working on his imagination.

Scene II.

The Murder of Duncan Scene.

- A. The murder exhibited through its effect on Macbeth and Lady Macbeth.
- B. The first intrusion of the outside world through the "knocking at the gate."

Scene III.

The Porter Scene.

- A. Relief of the tension of the play through the porter episode.
- B. Discovery of the murder, and furtherance of the plot: Macbeth's hypocritical compared with Macduff's real grief.

Scene IV.

Prodigies Scene.

- A. Another scene of relief from tension of the play.
- B. Shows what the outside world thinks of the murder, and advances the plot.

ACT III.
THE SECOND MURDER ACT.

Scene I.

Preparation for the Murder of Banquo Scene.

- A. Banquo and Macbeth.
- B. Macbeth and the Murderers.

Scene II.

Troubled Minds Scene

- A. Remorse of Lady Macbeth begins.
- B. Macbeth and Lady Macbeth grow apart.

Scene III.

Banquo Murder Scene.

- A. Murder of Banquo.
- B. Escape of Fleance.

Scene IV.

The Banquet Scene.

Degeneration of Macbeth's mind appears. (Crisis of the play).

Scene V.

Hecate Scene.

Probably Middleton's, because:

1. Character of Hecate is not Shakespearean.
2. The scene is in a very light vein.
3. Meter is not like witch meter of Shakespeare. (It is iambic tetrameter.)
4. Music and song are from Middleton's "Witch."

Scene VI.

Plan for English Help Scene.

- A. Side light on the play by Lennox and the Lord, which shows the attitude of the outside world as the tragedy progresses.
- B. Furtherance of the plot.

ACT IV.

THIRD MURDER ACT.

Scene I.

Cauldron Scene.

- A. As the witches tempted Macbeth to enter upon the path of crime, so now they lead him on to his punishment.
- B. Resolution to murder Macduff's family: change in Macbeth's character.

Scene II.

Lady Macduff Murder Scene.

- A. The third crime marks a stage of Macbeth's moral dégeneration: Crime for crime's sake.
- B. Macbeth and Lady Macbeth are further separated.

Scene III.

Testing of Macduff Scene.

- A. Plans for Macbeth's overthrow.
- B. Malcolm's testing of Macduff's honesty of purpose.
- C. Characters of Macduff and Malcolm contrasted with Macbeth's.
- D. Peacefulness of England contrasted with distracted state of Scotland.

ACT V.

RETRIBUTION ACT.

Scene I.

Sleep-Walking Scene.

Displays Lady Macbeth's remorse and her punishment.

Scene II.

English Help Scene.

Shows temper of Macbeth's opponents; their loyalty to Malcolm and hatred of the tyrant, Macbeth.

Scene III.

Armour Scene.

Macbeth loses self control—becomes completely self-absorbed.

Scene IV.

Birnam Wood Scene.

Fulfillment of the predictions begins.

Scene V.

The Queen's Death Scene.

- A. Macbeth loses all feeling.
- B. His fatalism fully exhibited.

Scenes VI-VIII.

War Scenes.

- A. Fulfillment of the Predictions Completed.
- B. Last note of Macbeth's character, his physical bravery unimpaired.

Meter of The Play.

The play is written in iambic pentameter, five feet to the line, two syllables to the foot, with accent on second syllable of each foot.

Shakespearean witch-scenes are written in octo-syllabic meter, four feet, or eight syllables, accent on first syllable. Usually there are only seven syllables to the line, in which case the accents are on odd syllables: as, first, third, etc.

Some of the scenes, notably the sleep-walking scene, are written in prose. Middleton's scene, Scene 5, Act 3, is written in iambic tetrameter.

MACBETH

(Folio 1623; seventh in the list of tragedies.)

QUESTIONS FOR STUDY, AND LESSON ASSIGNMENTS.

The Purpose of Tragedy: The purpose of tragedy is to inspire *pity* and *terror*—the purification of the soul by these mental and moral reagents. Pity moves us to ministration; terror removes us from participation.

—After *Aristotle*.

Sh.—*Shakespeare*. *Sc.*—*Scene*. *Sp.*—*Speech*. *M.*—*Macbeth*. *B.*—*Banquo*. The other abbreviations of names are those used in the text.

SPECIAL SUBJECTS OF STUDY TO BE BORNE IN MIND THROUGHOUT THE PLAY.

1. The Plot.
 - a. Keep constantly and clearly in mind all the events of the play up to the point where the class is studying.
 - b. Notice the effects produced by Sh.'s arrangement of events, and the reasons for this arrangement.
2. The Characters.
 - a. Notice how they are revealed, in words and acts. In this play very brief phrases, single words, and slight acts, are often very significant.
 - b. Notice especially the changes produced in some of the characters by the events of the play. As a part of the recitation, note each trait of character brought out in class in the previous recitation.
 - c. Notice that there are three good ways of estimating characters and character development: (1) By what the character does in any given set of circumstances; (2) By what the character says, especially in soliloquy; (3) By what others say of the character in casual reference or in discussion.
3. The Style and Language.
 - a. Be able to explain all unfamiliar words, references, etc. (see notes), and all figures of speech.
 - b. Notice particularly fine lines or passages and try to determine why they are fine.
 - c. Try to get an idea of what the leading features of Sh.'s style are.
4. Memory passages—to be learned when assigned in the regular lessons, or in anticipation of the assignment as you have opportunity.

- i. "Methought I heard a voice. . . . Macbeth shall sleep no more!" (p. 50, ll. 35-43).
- ii. "We have but scotched the snake. . . . Can touch him further" (pp. 76-77; ll. 13-26).
- iii. "Fit to govern. . . . Thy hope ends here!" (p. 119).
- iv. "This push. . . . and dare not" (p. 136).
- v. "The Queen, my lord. . . . Signifying nothing." (pp. 141-142).

LESSON ASSIGNMENTS.

LESSON I. P. 3—"your hate," 16.

- a. What is the general tone and effect of Sc. 1? What are the elements of the scene that produce this? What is the significance of "Fair is foul," etc.? What kind of events does the scene lead us to expect?
- b. What is our first idea of M.'s character? Why is this idea given?
- c. How should Duncan be represented on the stage? What kind of character has he? Is he warlike? Why is he made to have such a character?
- d. What is a "heath?" (p. 11). Later it is called a "blasted heath." Why is such a place chosen for this scene?
- e. How should the witches be represented on the stage? What is their character? (See pp. xlv-xlix, Intro.).
- f. What is peculiar about the meter of their speeches? What is its effect?
- g. What is shown about the character and state of mind of M. and B. by the ways they receive the witches' words? (See note, p. 15.)
- h. What should be M.'s manner and action at the speeches of 2 Witch and 3 Witch? (p. 14). What is the thought in which M. becomes lost? Did the witches put into his mind the ambition to be king? Why does he "start"? (p. 14).

LESSON II. Pp. 16-26, to Sc. 5.

- a. Notice all the words of M. that show his ambition to be king. At what point does this ambition seem to take full possession of him?
- b. What do M.'s words (pp. 16-17) show about what is going on in his mind?
- c. What differences between B. and M. are shown by the words, "The earth—reasoned prisoner?" (p. 17).
- d. What do B.'s words (p. 19-20) show about his character? How does he contrast with M. in his attitude toward evil?
- e. Notice where M. plainly shows his guilty intention, and the warnings of his conscience, and how he quiets his conscience. What is the cause of his "horrible imaginings"? (p. 20). (See note.)
- f. What shows that M.'s guilt was "anterior to the immediate temptation"? Had the witches said anything which could be truly called a suggestion of murder?
- g. What trait of M.'s character is seen in his asides? (pp. 20 and 21).
- h. What do M.'s words (ll. 143-144) show about his state of mind and his strength of character?

i. What qualities of Dun. are seen on pp. 23-26? Why is he made to have them? Why is his speech "There is no art," etc. (p. 23), particularly effective just before M.'s entrance?

j. Comment on M.'s expression of loyalty (p. 24). (See note.) How does it contrast with Dun's expression of joy? Contrast B.'s words (p. 25) with M.'s.

k. What effect has Dun.'s appointment of his successor (p. 25) on M.? Notice how his expression of loyalty on p. 25 is even more hollow and strained than before.

l. What advance in M.'s purpose is seen on p. 26?

LESSON III. Pp. 26 (bottom)-37, line 28.

a. How does Lady M.'s idea of M. agree with what we have seen of him? Has he shown much of "the milk of human kindness"? Has he shown unwillingness to kill Dun.?

b. What is seen of Lady M.'s character on pp. 27-28? Has she M.'s excitable imagination? What one thing has taken complete possession of her? Is there anything to show whether or not this was her first thought of M.'s becoming king? What does she think of her own character, and what has made her think so of herself? Why is Lady M. made to say "my battlements"?

c. What does the sp. "Come you spirits," etc., show about Lady M.'s character? Is she a person of great strength, with plenty of reserve power, or does she nerve herself up to the crisis? Why does she wish to be "unsexed"?

d. Is she or M. the more clear-headed and practical? Which is the more energetic? Which has the more sensitive conscience? Is she, as is sometimes said, desirous of the crown more for her husband's sake than her own?

e. Choose the most effective phrase on p. 31.

f. What does M.'s adding "as he purposes," (p. 31) show about his character? (See pp. liv-lvii.) What do his words in l. 70 show about it?

g. Describe Lady M.'s state of mind, as shown on p. 31.

h. How would you describe the general tone of the conversation with which Sc. 6 begins? Why is it so written?

i. What is the most noticeable quality of Lady M.'s speeches? (pp. 33-34).

j. The talk of B. and Dun., and of Dun. and Lady M. interrupts for a moment the progress of the tragedy. What is the effect on the audience?

k. Of what is M. afraid? (pp. 35-37). What trait, before seen, does his way of discussing his fear show?

LESSON IV. Pp. 37-46.

Be able to outline Act 1, scene by scene. (Notes and Outlines.)

a. What traits of M. are seen on p. 37? What do you think of his courage? Is he perfectly dauntless? To what event does Lady M. allude in "Was the hope," etc.?

b. Is M. represented as a man of positive goodness? What is his attitude at the opening of the play toward good and evil?

- c. To what does Lady M. allude in "What beast was't, then," etc.?(p. 38).
- d. M. urges Dun.'s confidence in the loyalty and hospitality of him and Lady M. as a reason against the murder. How does Lady M. meet this? (p. 38). What other arguments does she use? What is the reason that finally drives M. to the murder? (See pp. lix-lxi).
- e. What effect have the words "I've given," etc. (p. 39), on the scene? What two almost opposite traits in Lady M.'s nature do they reveal?
- f. Is Lady M.'s ferocity in this scene real, or foreign to her nature? If the latter, what causes her to assume it?
- g. In what state of mind is M. left at the close of Act I? What contrast between B. and M. is shown by the last three lines? (p. 41). (See note pp. 42-43.)
- h. Why is the king's liberality and "content" mentioned at this point? (p. 43).
- i. What does M. mean by his speech? (ll. 24-26). How is B.'s character shown by his answer?
- j. Explain "Thou marshall'st," etc., and show how it is significant as to M.'s purpose and character.
- k. What is the cause of M.'s fear? (pp. 44-46). Is he, as is sometimes said, timid and remorseless, or has he a sensitive conscience?
- l. Where, before p. 45, has nature seemed to harmonize with man's feelings? What is the effect of the "horror" which M. imagines the night to have?
- m. What does M. do between his exit (p. 46) and the words "He is about it"? (p. 47). What is its effect?
- n. What is the significance as to Lady M.'s character of the words "Had he not," etc.? Was it really only the fancied resemblance to her father that stayed her hand? Does she know her own character? What does she hear at the two times when she says "Hark!"? (pp. 47-48).
- o. As what kind of woman in looks should Lady M. appear on the stage?

LESSON V. Pp. 47—Enter Malcolm, 59.

Memory passage i. (P. 50.)

- a. What is the dramatic effect of the brief whispers? (top of p. 49). What do they show about the state of mind of the two? Why does M. say "Hark!"?
- b. Is it conscience, or imagination, or both, that cause M.'s fears? (pp. 49-52).
- c. How does the way Lady M. receive his excited talk (pp. 48-50) show the difference between the two? How is "Go get some water" specially characteristic of her?
- d. What does "to all the house" (p. 50) show that M. fears? Where does he show conviction that punishment is to come upon him?
- e. How are Lady M.'s words (top of p. 51) and M.'s next sp., characteristic of each? Describe M.'s state of mind at this point, and what it has gone through since the murder.
- f. Instead of the murder itself, what does Sh. here present? Why?

- g. What is the effect of the knocking and why?
- h. What is the effect of the Porter's soliloquy? (See note.)
- i. What is the purpose of M.'s behavior and words? (p. 56).
- j. What should be Macd.'s actions? (pp. 57-58). Why is this scene made so noisy and disorderly?

LESSON VI. Pp. 59-75 (Sc. 2).

Be able to outline Act 2. (Notes and Outlines.)

- a. Describe the style of M.'s speech, "Who can be," etc.? (p. 60). What state of mind does it reveal?
- b. What are the two theories as to Lady M.'s swoon? (p. 61). What effect has the adoption of either on our idea of her character? If the swoon be real, what is shown about the state of her mind up to the announcement of M.'s murder of the grooms? Which theory is more probable and why? Does M.'s unconcern make either more probable?
- c. Is there anything in Sc. 3 which shows whether or no M. is selfish?
- d. Is there anything in Sc. 4 which shows that Macd. has suspicions of M.?
- e. What is the purpose of the introduction of Sc. 4?
- f. Why is B.'s speech (p. 67) brought in? How does he regard M.? Like what previous utterance of his is "hush! no more"?
- g. Why is "Is't far you ride?" very effective?
- h. What is the great reason, besides the witches' prediction, why M. fears B.? (p. 70). What punishment does this sp. show that M. already suffers? What is his state of mind, and opinion of himself, as here shown?
- i. Read pp. liv-lvii. How does M.'s cowardice of conscience urge him on to murder B.? How is the killing of B. a punishment for the killing of Dun.?
- j. What punishment of M.'s crime is seen in his talk with the murderers?

LESSON VII. Pp. 75—ghost vanishes, 86.

Memory passage ii. (Pp. 76-77.)

- a. How are lady M.'s words "Nought's had," etc., significant as to her character and state of mind? What change in her manner should there be at M.'s entrance? Why does she make the change? Why will she not let him see her melancholy? Why does she send for him?
- b. Is M. thinking of Lady M.'s state of mind only, on pp. 76-77, as the note says?
- c. Why does M. envy Dun.? Choose the finest line on p. 77.
- d. What really are the "scorpions"? (p. 78). What does M. think they are?
- e. Notice that M. murders B. without instigation from Lady M. What development in M.'s character does this show? How are the relative positions of the two, in regard to crime, changed since Dun.'s murder? What change has occurred since then in Lady M.'s character?
- f. In line 38 does Lady M. mean to suggest the murder of B. and Fleance?

- g. Why does M. give Lady M. hints of B.'s murder, yet not tell her fully?
- h. Why are the words "His horses—walk" (p. 81) introduced?
- i. What are the reasons for and against M.'s being the third murderer? (See note, p. 80.)
- j. What should be M.'s manner at the opening of Sc. 4?
- k. Like what previous utterances of M. is "Then comes," etc.? (p. 83). What punishment for his crime does M. here feel?
- l. Before Dun.'s murder could M. have disguised his fears of conscience as he does on p. 82 to p. 84? How then has his character developed?
- m. Why should not the ghost (p. 84) be visible?
- n. When does M. first notice the ghost? How should he act then? What trait of M.'s does his seeing it show? What other hallucination has he had?
- o. What contrast between M. and Lady M. is seen on pp. 85-89? What besides his fear, causes her contempt of him? Does she see the ghost?

LESSON VIII. Pp. 86—Enter M. 100.

Be able to outline Act 3. (Notes and Outlines.)

- a. Why is the re-entrance of the ghost (p. 87) effectively timed? Notice that a reference to "our Banquo" (p. 84) preceded its first entrance.
- b. What causes these hallucinations in M.? What effect do they and his other torments of conscience have on him?
- c. Describe Lady M.'s state of mind up to the departure of the guests (p. 89). What should be her manner? From what does she try to draw the nobles' attention? How does her character here compare with what it was before Dun.'s murder?
- d. Does Lady M.'s conduct to M., after the nobles go out, in not reproaching him, show unselfishness, or merely prudence?
- e. What does the keeping of spies (p. 90) show about the change in M.'s character? Of what is it the consequence?
- f. What change in his character is shown by his decision to consult the witches? He knows that they are evil.
- g. What difference between the relative positions of M. and Lady M. at the opening of the play and now, is hinted at in Lady M.'s question "Did you send," etc.? How is "sir" significant?
- h. What change in M.'s character do the words "I am in blood," etc. show? What change is seen in "Which must be," etc.? What drives him to this rapid action?
- i. What is the effect of the last three lines of Sc. 4, and of Sc. 5, on our idea of M.'s future?
- j. How far have Lennox's suspicions of M. (pp. 94-95) gone? What is the most effective passage in his speech? Why is Sc. 6 introduced?
- k. What is the significance of the repulsive and evil sources of the ingredients of the witches' caldron? How can you defend the "vulgarity," so-called, of this passage?
- l. Describe the character of the witches. (See pp. xlv-xlix.) Can you

detect any difference between them as seen here and as seen in Act 1, Sc. 1, and Act 1, Sc. 3, up to M.'s entrance, which passages are not considered Shakespearean?

m. Why is the witch scene introduced at this point? What kind of events does it lead us to expect?

n. Describe how the witch scene should be staged.

LESSON IX. Pp. 100—bottom 112.

a. What change in M.'s character, from what he was at first, is seen in the way he regards evil? (p. 100).

b. What do M.'s words, "Thou'st harp'd," etc. (p. 102), show about whether or no the witches really tempt him to evil?

c. How does M.'s purpose to kill Macd., in spite of the prophecy, show the real cause of his fear? Does he believe fully the prophecies of the witches? How much of them does he believe? Does M. take any pleasure in an act like this? Does he show any sense of his great error and misfortune? Does he enjoy his life now?

d. Why is the news of Macd.'s flight well-timed?

e. What changes in the character of M., from what he was early in the play, are shown in "from this moment . . . hand," and in his purpose to kill Macd.'s wife and children?

f. What effect has the killing of Macd.'s wife and children on our feeling for M.? Does Sh. mean to have us sympathize with him at all?

g. Explain the full meaning of "But I remember," etc. (p. 112).

h. What reasons are there for the introduction of Sc. 2? What would be lost if only the murder were given? (See note, pp. 109–110).

i. In what way do Macd. and his wife contrast with M. and his wife?

LESSON X. P. 113—end Act 4.

Memory passage iii. (P. 119.)

Be able to outline Act 4. (Notes and Outlines.)

a. Contrast the characters of Macd. and Mal. as subject and king with the character of M.

b. The long scene between Mal. and Macd. is not really necessary to display their characters. Why is it inserted? Do you consider it a good scene or a poor one? Give a reason for your opinion. (Notice the place of this and the last scene, and who all the actors in each are.)

c. Why is the description of Edward the Confessor (pp. 121–122) given?

d. What should be Mal.'s action and manner at "My countryman," etc. (p. 122), and at his next sp.?

e. What idea of M.'s character, as it is now, do we get on p. 123?

f. What should be Ross' manner at "Why, well?" (p. 123). Why is Macd. at first made to think that his wife and children are still living?

g. What are Macd.'s actions during and after Ross' sp.? (ll. 204–207).

h. What new knowledge of Macd.'s character is given by his grief? How is it characteristic of what we have before seen of him?

LESSON XI. First 4 scenes of Act 5.

Memory passage iv. (P. 136.)

- a. What is the difference between the general tone of the last scene of Act 4 and the first of Act 5? What is the purpose of this difference?
- b. What should be Lady M.'s manner of act and speech in this scene?
- c. Why has she "light by her continually"? (p. 129).
- d. To what does she refer in "One, two," etc.? (p. 130). To what in "Yet who," etc? (p. 130).
- e. What should be the action of the Doctor and the gentlewoman at "Do you mark that?" (p. 130).
- f. Are there any hints in this passage, or elsewhere, to make us think that Lady M. was a small woman?
- g. What is the most moving of Lady M.'s utterances in this scene?
- h. What light does this scene throw on Lady M.'s character? Where, as proved by this scene, has she been assuming a strength and courage not her own? What does this scene tell us of what her life has been since the murder of Dun.? How has her character changed since then? Why is her suffering worse than M.'s?
- i. Is Lady M. at all repentant? What effect has her conscience? What is her attitude toward religion? What does her attitude in regard to repentance show as to whether Sh. wished to have us pity her?
- j. To what "reports" does M. refer? (p. 134). What is his real state of mind at this time? Why do not the witches' predictions comfort him? What manner is he trying to assume? What do his words to the servant (p. 135) show about his state of mind?
- k. What is M.'s general mood now, as shown on p. 136? What has brought him to this? Does he understand what is the cause of his wretchedness? What should be his manner in this sp.? What are the finest two lines in it?
- l. After Seyton's entrance, what spirit does M. try to show? What should be his manner here?
- m. What feeling for Lady M. does M. show? (p. 136). Of whom is M. chiefly thinking in "Canst thou," etc.? (p. 137).
- n. What impression is M. trying to give by his talk in the sp. "Throw physic," etc.? (p. 138). What should be his manner here?

LESSON XII. Sc. 5, Act 5—End.

Memory passage v. (pp. 141-142).

Be able to outline Act 5. (Notes and Outlines.)

- a. What is M.'s state of mind at the opening of Sc. 5? Is he really brave, or fearful? Is "I have almost," etc. (p. 141), true in any sense, of any kind of fears? What time is meant by "The time"? (p. 141). What change has there been in M.'s character since then, and what has caused it?
- b. In what spirit does M. regard his life? (pp. 141-142). With what spirit does he look forward to the end of it? What has brought him to this? How is he here more miserable than in Sc. 3?

c. What effect has the death of Lady M. on him? How does this show what his view of life now is?

d. Why should Lady M. die before M.? Does it make any difference in our feeling for M.?

e. What is our feeling for Lady M. after her death? Campbell says, "Sh. never meant her for anything better than a character of superb depravity," and "we have a tragic satisfaction in her death." Are these statements true? (See Introduction, p. lxiii.)

f. What effect has the news of the moving of Birnam Wood on M.? With what spirit does he go out to fight? Is there anything in this scene to make us pity him?

g. What on p. 143 shows how much the witches had affected M.? On what prediction of theirs is he still relying?

h. With what spirit does he fight? (p. 145). (See note.) What change is there in this respect from his character as seen in the opening of the play?

i. What is "the angel"? (p. 148).

j. What effect has Macd.'s account of his birth on M.? What effect has Macd.'s next speech? Why is it better that M.'s last appearance should be as it is? With what feeling does he say "lay on"? What is our feeling for him as he goes off?

k. Why should the play end with Mal.'s crowning, instead of at M.'s death? Why is Mal. a proper person for his part?

MACAULAY

ESSAY ON JOHNSON

**MACAULAY'S
LIFE OF SAMUEL JOHNSON.
1709-1784.**

Written for the "Encyclopædia Britannica"—1856.
(Arabic numerals in parentheses refer to paragraph numbers.)

I.

Youth of Johnson.

- (1) **I. Johnson's father, Michael Johnson.**
A. Magistrate of Lichfield and bookseller of great note in mid-land counties.
B. An oracle on points of learning.
C. A churchman and Jacobite.
- II. Character and temperament of the child Samuel Johnson (born 18th September, 1709, at Lichfield).**
A. Physical characteristics.
1. Muscular strength, with awkwardness and infirmities.
2. Scrofulous taint.
a. Noble and not irregular features, distorted by the malady.
b. Scarred cheeks.
c. Impaired eyesight.
B. Mental and spiritual characteristics.
1. Quickness of parts, with morbid propensity to sloth and procrastination.
2. Kindness and generosity of heart, with gloominess and irritability of temper.
- III. School and Studies.**
A. The overcoming of his natural impediments by his force of mind.
B. Studies pursued at home (16-18).
1. Greek (little).
2. Latin (much).
a. Ripe scholarship without Augustan delicacy of taste.
b. Knowledge of unknown Latin authors, and of great restorers of learning. (Petrarch.)

II.

College Career.

- (2) **I. Johnson's entrance upon college life.**
A. Poverty of father; his inability to support Samuel at university.

- B. Assistance by wealthy neighbor: J. at Pembroke College, Oxford.
- C. Impression made upon Faculty at Pembroke by Johnson's eccentric manners and extensive and curious information.

(3) **II. Residence at Oxford.**

- A. His ragged poverty and its effect.
 - 1. The mirth and pity of his fellows.
 - 2. Sneers at holes in shoes: his spurning of a new pair.
 - B. His reckless and ungovernable temper, caused by his humiliation.
 - 1. His wild leadership among students.
 - 2. His opposition to discipline.
 - 3. His escape from punishment because of his ability and acquirements.
- (Pope's "Messiah" into Latin verse.)

(4) **IV. Departure from college.**

- A. Failure of promises of support.
- B. Inability of family to help.
- C. His accumulating debts.
- D. His departure without degree (1731).
- E. Death of his father.

III.

(5) **I. Johnson's Infirmities of Body and Mind** (One paragraph only).

- A. Effect of Johnson's hereditary malady on his hypochondria ("mad all his life"): his resulting eccentricities.
 - 1. Grimaces—Mutterings.
 - 2. Incident of Lady's shoe.
 - 3. Repeating Lord's Prayer at peculiar times.
 - 4. Aversion to alley.
 - 5. Touching posts.
- B. Effect of disease on his mind.
 - 1. His torpid senses—clock incident.
 - 2. His active imagination—mother's voice.
 - 3. His melancholy views of human nature and destiny.
 - a. Prevention of suicide by fear of death.
 - b. Inability of his gloomy religion to cheer him.

IV.

Johnson's Vagrant Life.

(6) **I. Five years in midland counties.**

- A. Friends at Lichfield; Hervey, Walmesley.
- B. His various occupations.
 - 1. Usher of grammar school.
 - 2. Companion to country gentleman.
 - 3. Literary hack at Birmingham.

- (7) **II. Love Affair and Marriage.**
 - A. His wife: Mrs. Elizabeth Porter—(widow): Coarse, painted woman whom J. thought beautiful, graceful and accomplished.
 - B. His happy marriage: Johnson under illusions of wedding day until the end.
- (8) **III. School keeping near Lichfield.**
 - A. His characteristics as a schoolmaster.
 - B. His pupils: (David Garrick).
- (9) **IV. His departure for London ("Irene").**

V.

Johnson in London.

- (10) **Literature as a gainful calling in his day.**
 - A. Lack of patronage by the government or the people.
 - 1. Exception: the wealth and influence of Pope.
 - 2. The Rule: the poverty of Thomson and Fielding; Johnson's own desperate condition, saved only by Hervey's kindness.
- (11)
- (12) **B. The result—Johnson's boorish manners.**
 - 1. Slovenliness.
 - 2. Gluttony.
 - 3. Rudeness and ferocity.

VI.

Johnson's Political Prejudices.

- (13) **I. "Cave's Reports of the Debates of the Senate of Lilliput" (thinly disguised reports of the proceedings of Parliament; strongly Tory).**
- II. Johnson's blind prejudice as a Tory.**
 - A. His inherited Tory bias.
 - B. Its increase by life at Oxford.
 - C. His extravagant beliefs and statements.
 - 1. Praise of Charles II, James II, Laud, and defense of the ship money.
 - 2. Condemnation of Hampden; opposition to the government and army.
- ✓ **III. Result—Strongly biased reports on party questions.** (Best passages of "The Debates" given to Tory speakers.)

VII.

- (14) **I. Johnson's "London" (1738).**
 - A. A vigorous satire in imitation of Juvenal. (Satire III.)
 - B. Its suggestion by Pope's imitations of Horace.
- (15) **II. Its success—Pope's kindness.**

VIII.

- (16) **Johnson's early associates and his "Life of Savage."**
- A. J.'s early associates characterized.
 - 1. Boyse—poverty-stricken sacred poet.
 - 2. Hoole—"the metaphysical tailor."
 - 3. George Psalmanazar—learned in ancient Jewish and Christian literature.
 - 4. Richard Savage—dissolute son of an Earl "had seen life in all its forms."
 - (17) B. "Life of Savage."
 - 1. Johnson's first important prose; "no finer specimen of literary biography."
 - (18) 2. The increase of J.'s reputation.

IX.

The Dictionary (1747-1755).

- (18) A. The Booksellers' proposal.
- (19) B. The prospectus: address to Lord Chesterfield; his reception of the compliment.
- (27) C. The publishing of the Dictionary without dedication.
- (28-29) D. Enthusiastic Reception of the Dictionary, and Macaulay's criticism.
 - 1. Acuteness of thought and command of language in the definitions.
 - 2. The skilfully selected quotations.
 - 3. The poor etymologies: Johnson's lack of knowledge of any Teutonic language except English.

X.

- (20-21) **"The Vanity of Human Wishes."**
- A. Its imitation of Juvenal (Satire X).
 - B. Comparison with Juvenal's satire.
 - 1. The inferiority of Johnson's fall of Wolsey to Juvenal's fall of Sejanus.
 - 2. The superiority of Johnson's Charles XII of Sweden to Juvenal's Hannibal.
 - 3. The superiority of Johnson's description of the miseries of a literary life to Juvenal's lament over Demosthenes and Cicero.

XI.

- (22) **Johnson and Garrick—"Irene."**
- A. Early relations of Johnson and Garrick (p. 7).
 - B. The two men contrasted.
 - C. "Irene."
 - 1. Its presentation.
 - 2. Causes of its failure.

XII.

(23) The "Rambler."

- A. Its Predecessors.
- (24) B. Favorable reception of the periodical by the literary world.
- (25) C. Unfavorable reception by the public: later change.
- D. Criticism of style.
 - 1. Monotonous diction; artificial and at times turgid (bombastic).
 - 2. Precise and often brilliant language.
 - 3. Solemn, yet pleasing, humor.
 - 4. Acuteness (discernment) of observations on morals and manners.

XIII.

(26) I. Death of Mrs. Johnson—effect on Johnson.

(30) II. The "Idler" (1756-1760).

- A. Its success.
- B. Comparison with the "Rambler."

(31) "Rasselas."

XIV.

- A. Circumstances of writing: death of J.'s mother.
- (32) B. Controversy over style.
- (33) C. Criticism of plan.
 - 1. The transformation of savage Abyssinians of the eighteenth century into philosophers.
 - 2. The transference of the domestic system of England to Egypt.

XV.

Johnson's Pension and Its Influence on His Way of Living.

- (34) A. Change of political conditions which led to the granting of the pension.
- (35) B. Influence: excessive indolence.

XVI.

Johnson's Shakespeare.

- (36) A. How J. came to edit Shakespeare (p. 22).
- B. Delay of the work owing to J.'s indolence; Churchill's attack.
- (37) C. Criticism of the edition: "slovenly, worthless." Lack of knowledge of Elizabethan dramatists.
- D. Honors.

XVII.

(38) Johnson's Power of Conversation.

- A. Character and mind.
 - 1. His strong sense.

2. His quick discernment.
3. His wit and humor.
4. His immense knowledge of literature and life.
5. His infinite store of curious anecdotes.

B. Style.

1. The structure of his sentences: correct as his best writing.
2. Simplicity, ease and vigor of his language as compared with the involved character of his expression in writing.
3. Power, emphasis, energy and proportion of his voice.
4. Increase of effect produced by his rollings, gaspings and puffings.

(38) The Club. XVIII.

- A. Its influence.
- B. Its membership.

XIX.

(39) Johnson and Boswell (20 years).

- A. Character and mind of Boswell.
- B. Feeling existing between the two: effect on J. of Boswell's persistent questioning.
- C. How B. got material for his biography.

XX.

(40) Johnson and the Thrales (16 years).

- A. Position and character of Henry Thrale and his wife.
- B. J.'s place in their home.
- C. Johnson and Mrs. Thrale (pp. 33, 41).

XXI.

(40) Johnson's Dependents.

- A. The house off Fleet street.
- B. The extraordinary group of dependents.
- C. Relations of Johnson with them—his patient kindness.

XXII.

(41) "Journey to the Hebrides."

- A. Circumstances leading J. to take the journey.
- B. The journey of Johnson and Boswell to the islands.
- C. The book.
 1. Its reception.
 2. Its style and content (give Macaulay's statement).
 3. Friendly Scotch approval; unfriendly Scotch criticism; J.'s attitude toward his critics.

(42)

XXIII.

- (43) **"Taxation no Tyranny."**
A. Occasion of the writing.
B. Macaulay's criticism; the title, the argument, the pleasantry.
- (44) C. Reasons for the ineffectiveness of the pamphlet.

XXIV.

- (45) **"The Lives of the Poets."**
A. The publishers' proposal.
B. J.'s qualifications.
C. Growth of the work.
- (46) D. Macaulay's appreciation (*i. e.*, criticism).
1. As to narratives.
2. J.'s remarks on life and human nature.
3. J.'s criticisms—even when unjust.
- (48) 4. The best and the worst of the "Lives."
(49) E. His inadequate remuneration.

XXV.

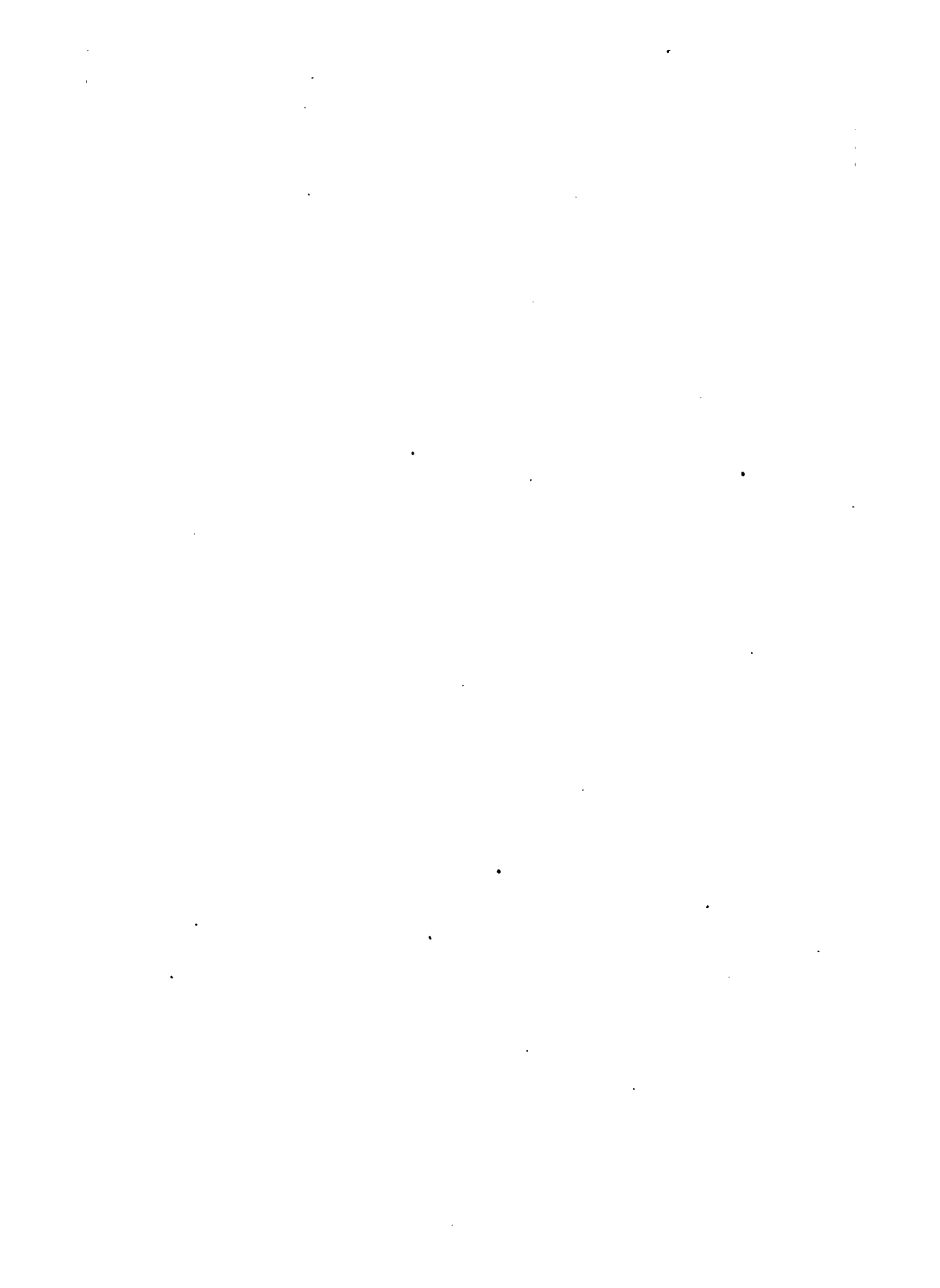
- (50) **Johnson's Last Years.**
A. The approach of old age.
B. Johnson's savings.
C. The rupture with Mrs. Thrale.
1. The widow's infatuation: its effect on her relations with Johnson.
2. Johnson's sad final departure from Streatham.
3. Effect on Johnson of Mrs. Thrale's marriage to Piozzi.
D. Increasing illness.

XXVI.

- (51) **Johnson's Death.**
A. His last winter.
B. The ministrations of his friends, Burke, Windham, and Frances Burney.
C. Calmness of his last hours.
D. Death, and burial in Westminster Abbey.

XXVII.

- (52) **Johnson's Place in Literature.**
A. Diminished popularity of his works.
B. Johnson's celebrity: due to Boswell's biography.
C. "A great and a good man."



SYNOPSIS OF ENGLISH LITERATURE

—

ELIZABETH—VICTORIA

SYNOPSIS OF ENGLISH LITERATURE. FROM ELIZABETH TO VICTORIA.

THE PERIODS.

- I. 1558-1603. The Age of Elizabeth.
- II. 1603-1660. The Puritan Age, or The Age of Milton.
- III. 1660-1740. The Age of the Restoration and Queen Anne; or the Age of Dryden and Pope.
- IV. 1740-1780. The Age of Samuel Johnson.
- V. 1780-1837. The Age of Sir Walter Scott; or the Age of Romanticism.
- VI. 1837-1900. The Victorian Age.

(The names and dates assigned to the foregoing periods are wholly arbitrary, authorities differing as to both. The names of the periods here selected are the ones generally employed by writers on English literature. The dates are selected as dividing the periods because of their agreement with the following historical and literary dates:

- I. 1558-1603. The dates of Elizabeth's reign.
- II. 1603-1660. From the accession of James I to the restoration of the Stuart line with Charles II.
- III. From the Restoration of the Stuart line (1660) to the date of the publication of "Pamela" (1740), a new literary creation—the novel of domestic life and character.
- IV. The second forty years of the eighteenth century (1740-1780), 1780 marking approximately the ending of the American Revolution and the beginning of the French, the latter of which exercised a tremendous influence in the history of English literature.
- V. From 1780 to the accession of Victoria (1837).
- VI. 1837-1900. The dates of Victoria's reign. (Victoria died January 22, 1901.)

SYNOPSIS OF ENGLISH LITERATURE FROM ELIZABETH TO VICTORIA.

(Numbers in parentheses refer to pages in "Century Readings").

THE AGE OF ELIZABETH.

1558-1603.

Summary of the Age. The Elizabethan Age was a period of expansion in knowledge, commerce, religious freedom, and human opportunity. A restless energy pervaded all spheres of activity. "Attempt" was the watchword. Knowledge, expanding in every direction, promised to crown human effort with universal mastery. The Elizabethans were noted for their

resourcefulness, their craving for new experiences, and their desire to realize the utmost out of life. As they cared only for ideas that could be translated into action, they were particularly interested in the drama. The two great external influences focusing upon England to produce these results were the Renaissance and the Reformation. They provoked free criticism and discussion, and helped to produce the first great creative period of English literature.

Shakespeare stands pre-eminent in the period as the greatest literary genius that ever lived.

I. WRITERS OUTSIDE THE DRAMA.

1. **John Lyly:** a dramatist, though more noted for his prose.
Euphues: a romantic narrative in *affected prose*, giving rise to the word "euphuism," meaning an affected prose style. (76-80.)
2. **Sir Philip Sidney:** the exponent of chivalry.
Astrophel and Stella: sonnets (87-90).
Arcadia: a pastoral romance in *poetic prose*.
The Apologie for Poetrie: the first meritorious essay on criticism in the English language (81-87).
3. **Richard Hooker:** a clergyman of the Church of England.
Of the Laws of Ecclesiastical Polity: an authoritative religious work in *carefully wrought, rhythmic prose*.
4. **Francis Bacon:** the first great essayist.
Essays: pithy condensations of striking thoughts (187-199).
The Advancement of Learning.
5. **Edmund Spenser:** greatest non-dramatic poet of this age.
The Shepherd's Calendar: pastoral poem (104-109).
The Faerie Queene: an allegorical poem in six books (109-123).
6. **John Donne:** lyric poet (165-168).

II. DRAMATISTS.

A. The Beginnings of the Drama.

1. **John Lyly** (76).
Campaspe.
2. **George Peele** (135).
The Old Wives' Tale.
3. **Robert Greene** (136).
Pandosto: one of the earliest English novels.
Friar Bacon and Friar Bungay.
4. **Christopher Marlowe:** second only to Shakespeare; made blank verse splendid in **Tamburlaine**. (142.)
Dr. Faustus.
The Jew of Malta.

B. Height of the Drama.

1. **Shakespeare:** Displayed every phase of human nature (145-159).

C. The Decline of the Drama.

1. **Ben Jonson:** Wide in his display of human nature; "O rare Ben Jonson!" (Lyrics: 161-163).
The Alchemist.
Volpone.
The Silent Woman.
Every Man in his Humor.
2. **Beaumont and Fletcher:** moral decline; sensational.
The Knight of the Burning Pestle (168-169).
3. **Massinger and Ford:** verse clumsy; tone immoral.
4. **John Webster:** full of tragic power.
The Duchess of Malfi.
The White Devil.

WILLIAM SHAKESPEARE.

(1564-1616.)

I. Parentage, Birth, and Youth at Stratford.

- A. **Father:** comfortable burgess at Stratford.
- B. **Birth and Baptism of William:** April 26, 1564 (baptized); April 23, 1564 (probable date of birth).
- C. **Education.**
 1. Stratford Grammar School: "Small Latin and less Greek."
 2. Observation of Life.
- D. **Father's failure in business** and necessity of son's leaving school. (aet. 13.)
- E. **Apprenticeship.**

II. Marriage to Anne Hathaway—seven years his senior (1582).

- A. Children: Susanna, Hamnet and Judith (twins).
- B. Unhappy character of married life.

III. Departure for London (1586).

IV. Life in London as Actor and Playwright (1586-1611).

- A. **First Period (1591-1595) Epoch of Early Work:** work marked by the passionate glow of youth.
Comedy of Errors.
Romeo and Juliet.
Richard II.
Richard III.
- B. **Second Period (1595-1601): Epoch of Maturing Art:** work marked by mastery of art and maturity of feeling.
The Merchant of Venice.
Henry IV and Henry V.
As You Like It.
Twelfth Night.

- C. **Third Period (1601-1608): Epoch of Mature Art:** period of the great tragedies and problem plays; work evidenced the greatest height of Shakespeare's achievement.

Julius Caesar.

Hamlet.

Othello.

Macbeth.

King Lear.

- D. **Fourth Period (1608-1611): Epoch of Reposeful Contemplation:** work marked by calm strength and sweetness.

Cymbeline.

The Tempest.

The Winter's Tale.

- V. **Retirement to Stratford and Death (1611-1616).**

VI. **Estimate.**

- A. **Greatest Literary Genius the World has Ever Seen:** supreme in (1) Drama, and (2) Lyric Poetry.
- B. **Characteristics of his work:** (1) Marvelous Creative Power; (2) Marvelous Power of Reflecting Universal Human Nature; (3) Marvelous Skill in welding together Thought, Passion, and Action.

II.

THE PURITAN AGE, or THE AGE OF MILTON.

1603-1660.

Summary of the Age. In the main prose improved, while poetry declined. Milton is the only great poet of the period. The age is, in general, a transition period from the imaginative Elizabethan writers to the correct Pope-Dryden school. The miscellaneous prose and poetry lack the free, exulting, creative impulse of the earlier generation, being marked by a soberer feeling (the Puritan influence) and a scholarly choiceness (Cf. Fuller, Brown, Taylor). The prose is stately and cumbrous, with something of the flow and measure of verse, rather than the quickness of modern writing. The poetry retains the spirit of the Elizabethan age, but is characterized by extravagance of expression and by fantastic conceits. The writers of this period took sides in the struggle between the English Church and the King on one side, and the Puritan cause on the other.

I. **PROSE WRITERS.**

1. **Thomas Fuller:** (217) a Church of England clergyman.

History of the Worthies of England.

2. **Sir Thomas Browne:** a physician,

Religio Medici (200-209).

Urn Burial: a discourse upon the rites of burial and cremation, suggested by some Roman funeral urns dug up at Norfolk; a good example of the prose style of the Commonwealth (209-212).

3. **Izaak Walton.**

The Compleat Angler: one of the most popular pieces of sporting literature in English. The book has passed through about two hundred editions (212-217).

4. **Jeremy Taylor:** chaplain in the army of Charles I. (221-225).
Holy Living.

Holy Dying: religious classics, full of resonant diction, tender pathos, numerous and well-developed similes.

5. **John Bunyan:** a Bedfordshire brazier.

Pilgrim's Progress: the prose classic of the age, simple, clear, and earnest in style. No book except the Bible has been more widely read in England (225-236).

6. **John Milton.**

Areopagitica: a plea for uncensored printing (260-266).

II. POETS.

A. **The Cavalier Poets and others.**

1. **Robert Herrick:** the most delightful of the English lyric poets; the poet of English parish festivals and of English flowers. He sang praises of country life, hymns of thanksgiving for simple blessings, and love songs to "Julia."

Hesperides: a volume of nearly thirteen hundred poems, composed chiefly in the western part of England (172-175).

2. **Thomas Carew.**

Disdain Returned, and other Lyrics (176-178).

4. **Richard Lovelace.**

To Lucasta, Going to the Wars (182).

To Althea, from Prison (182).

3. **Sir John Suckling.**

Song from Aglaure (179).

5. **Edmund Waller.**

"Go, Lovely Rose" (179).

On a Girdle (178).

6. **Abraham Cowley:** thought in his time to be a better poet than Milton (183).

Elegies on Crashaw and Harvey. (Palgrave, CXXXVII.)

7. **Andrew Marvell:** the garden poet.

Thoughts in a Garden (184).

B. **Religious Poets.**

1. **George Herbert** (175-176).

The Temple: a book of religious verse.

2. **Henry Vaughan** (185-186).

The World. (Palgrave, CL.)

3. **Richard Crashaw** (180).

Wishes for the Supposed Mistress. (Palgrave, CIII.)
(One of his non-religious poems.)

- C. **Epic Poet, John Milton:** the greatest Epic poet in English; second only to Shakespeare as a lyricist; great as a prose writer.

(See Introduction to "Minor Poems" for life and works; also Bates, pp. 229-244; for excerpts from his works see "Century Readings," pp. 236-266.)

III.

THE AGE OF THE RESTORATION AND QUEEN ANNE; or, THE AGE OF DRYDEN AND POPE.

1660-1740.

Summary of the Age. The age is far more remarkable for its prose than for its poetry. The prose took on a correctness of style due to the French influence, which became supreme. The passions and feeling of men were laid aside, and the writers dealt with matters of intellect and conscience, and things social and political. The characteristic literature was criticism, satire, and burlesque. The chosen medium of the new poetry was the heroic couplet. Example:

"Who but must laugh if such a man there be?
Who would not weep if Atticus were he?"

The restoration marks the beginning of modern English life. Coffee houses became centers of social and literary life. The two great English parties, Whig and Tory, were organized. Literature reflected this city life and its politics. Court and society in the reigns of Charles II. and James II. were shockingly dissolute, and literature fell to the same low moral tone. The comic drama, especially, became indecent and remained so until Addison's great essays effected a reform.

I. PROSE WRITERS.

1. **John Evelyn** and **Samuel Pepys**, Diarists.
2. **John Locke**: philosopher.

Essay Concerning Human Understanding.

3. **Daniel Defoe**: trader, manufacturer, journalist, writer of fiction; "the first great English journalist." (286-299.)

Robinson Crusoe.

Captain Singleton.

A Journal of the Plague Year.

4. **Jonathan (Dean) Swift**: one of the greatest of English prose humorists; a great wit and satirist.

A Tale of a Tub (299-318).

The Battle of Books.

Gulliver's Travels.

5. **Joseph Addison**: poet, statesman, humorist, moralist; the great master of finished English. "Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the study of Addison." (Johnson.)

- Essays: The Tatler; The Spectator** (335-349).
Cato: a tragedy.
The Campaign: poem celebrating the English victory at Blenheim.
6. **Richard Steele:** soldier of fortune, journalist, essayist.
Essays: The Tatler; The Spectator (324-334).
The Christian Hero.

II. POETS AND DRAMATISTS.

1. **Samuel Butler:** satirist. See the illustrations by Hogarth to his **Hudibras**.
2. **William Congreve:** leader of the school which produced the "comedy of manners," usually disfigured by the coarseness of the age.
The Way of the World.
The Mourning Bride.
3. **John Dryden:** a master of satiric verse; a great lyricist; and one of the founders of the modern prose style.
 - (a) **Dramatic works:**
All for Love.
The Spanish Friar.
 - (b) **Odes:**
Alexander's Feast. (Palgrave CLI).
A Song for St. Cecelia's Day. (Palgrave LXXXVI).
 - (c) **Satiric Poetry, and Didactic Verse.**
Absolom and Achitophel: under the guise of Old Testament characters **Dryden** satirizes the leading spirits opposing the succession of James, brother of Charles II, to the English throne (268-270).
The Hind and the Panther: in vindication of the Catholic Church (1687), to which Dryden had just been converted (270-274).
 - (d) **Prose: Essay of Dramatic Poesy,** called by Dr. Johnson our "first regular and valuable treatise on the art of writing" (276-285).
4. **John Gay** (378).
Fables.
The Beggar's Opera.
5. **James Thomson.**
The Castle of Indolence (373).
The Seasons (369-372).
Rule Britannia. (Palgrave CLVIII).
6. **Alexander Pope:** the literary dictator of his own age; the master of the artificial couplet, exalting form above matter.
 - (a) **Early poems:**
Essay on Criticism (350-358).

The Rape of the Lock: the most popular and characteristic poem of the day; a mock-heroic poem in five cantos, depicting the dire effects that befell when Lord Petre cut a lock of hair from the head of Mrs. Arabella Fermor (358-368).

(b) **Poems of middle life—translations:**

The Iliad.

The Odyssey.

(c) **Poems of later life: Satire, and Didactic Poems.**

Essay on Man.

Epistle to Dr. Arbuthnot: containing the famous satire on Addison (368).

The Dunciad.

IV.

THE AGE OF SAMUEL JOHNSON.

1740-1780.

Summary of the Age. The period was characterized by a return to nature and by the rise of the new romantic school, the chief characteristic of which was a love of the wild. Poets went back for models to the Elizabethan writers. The life of the common people came into literature through the novel.

I. PROSE WRITERS.

A. **General Literature: Biography, Philosophy, History.**

1. **Horace Walpole:** helped to usher in the romantic revolt.

The Castle of Otranto: A Gothic Romance.

2. **David Hume:** philosopher and historian.

Treatise of Human Nature: epoch-making philosophical work.

History of England.

3. **Edward Gibbon:** greatest historian of the century.

History of the Decline and Fall of the Roman Empire: one of the great histories of all time.

4. **Edmund Burke:** pre-eminent as a statesman and philosopher; one of the greatest masters of metaphor and imagery in the English language.

Speech on American Taxation.

Speech on Conciliation with America (443).

Reflections on the Revolution in France.

5. **Oliver Goldsmith:** one of the most versatile writers in English literature (463).

The Citizen of the World: essays.

Popular histories of Greece and Rome.

6. **Samuel Johnson:** the literary dictator of the period (405).

Dictionary of the English Language.

Rasselas (a moral tale).

Lives of the Poets (405-419).

(For further study of Johnson, see outline of Macaulay's "Essay on Johnson.")

7. **James Boswell.**

Life of Samuel Johnson: the most famous biography in the world (423-442).

B. **Founders of the Modern Novel.**

1. **Samuel Richardson:** the first modern English novelist.

Pamela (published 1740).

Clarissa Harlowe.

Sir Charles Grandison.

2. **Henry Fielding:** the greatest novelist of the century.

Joseph Andrews.

Jonathan Wild.

Tom Jones.

3. **Laurence Sterne.**

Life and Opinions of Tristram Shandy, Gentleman.

A Sentimental Journey through France and Italy.

4. **Tobias Smollett.**

Roderick Random.

Peregrine Pickle.

Humphrey Clinker: the favorite novel of Dickens.

5. **Oliver Goldsmith:**

The Vicar of Wakefield: "a book to be read once a year."

II. **POETS AND DRAMATISTS.**

1. **James Macpherson:** a Scotch poet who aroused tremendous discussion by claiming to have found and translated an ancient manuscript by "Ossian, a Gaelic poet." (See Macaulay's "Johnson.")

Carthor ("Ossian"): influenced the romantic revival.

2. **Thomas Chatterton:** "the marvelous boy" committed suicide at the age of seventeen after failing to impress the world with his poems, which he asserted were the work of Rowley, a fifteenth century monk (390).

Aella, a Tragycal Enterlude.

The Battle of Hastings.

3. **William Collins:** the poet of melancholy.

Ode to Evening (386).

4. **Thomas Gray.**

Elegy Written in a Country Churchyard: perhaps the most perfect and most widely read English poem (398-400).

5. **Oliver Goldsmith.**

The Traveler: poem.

The Deserted Village: some passages of this poem are as "well known as scripture" (463-469).

She Stoops to Conquer: "a landmark in the history of the drama."

The Good-Natured Man: comedy.

6. **Richard Brinsley Sheridan:** "the incomparable Brinsley."

The Rivals:

The School for Scandal: both comedies popular to this day; classics of their kind.

V.

THE AGE OF SIR WALTER SCOTT, or THE AGE OF ROMANTICISM.

1780-1837.

Summary of the Age. This period, known as the Second Creative Period of English Literature, was marked by a burst of creative activity paralleled only by the similar flowering out of the national genius in the time of Elizabeth. A special feature of the time was the multiplication of periodicals and the foundation of the modern magazine. German literature of the latter half of the seventeenth century and the events of the French Revolution were the two most marked influences of foreign origin on the English writers of this period. German writers like Goethe and Schiller furnished the English with the ideas and ways of feeling as the Italian writers in the sixteenth century and the French writers in the eighteenth century had furnished them with models of style. The spirit of liberty and human progress engendered by the French Revolution found a ready response in the English writers of the early part of this period; and the works of Wordsworth, Coleridge and Southey gave expression to the hopes and aspirations of the English democracy. The romantic movement, introduced in the preceding period by Gray, Collins and others, culminated in Walter Scott, and in the Lake poets.

I. THE FIRST MODERN REVIEWS.

Edinburgh Review, 1802, Francis Jeffrey, editor; the Whig organ in Scotland.

(Macaulay's essays on Milton and Addison appeared in the **Edinburgh**.)

London Quarterly, 1808.

Blackwood's Magazine, 1817, John Wilson ("Christopher North"), editor. (Tory organs.)

II. PROSE WRITERS.

1. **Adam Smith:** famous political economist.

The Wealth of Nations.

2. **Sir Walter Scott:** poet and novelist; the pioneer in the field of the historical novel; the most popular literary figure of his time (579).

The Waverley Novels.¹ (Scott wrote twenty-nine novels.)

Tales of a Grandfather.

3. **Samuel Taylor Coleridge**: poet and critic (542–566).
Lectures on Shakespeare.
Biographia Literaria (543–553).
4. **Robert Southey**: poet, biographer, and essayist (656).
Life of Nelson.
5. **Jane Austen**: novelist.
Pride and Prejudice.
Sense and Sensibility.
Mansfield Park.
6. **Charles Lamb**: poet, essayist, critic (567).
Essays of Elia (568–578).
Tales from Shakespeare.
Specimens of English Dramatic Poets Contemporary with Shakespeare.
7. **Walter Savage Landor** (567).
Imaginary Conversations.
8. **Henry Hallam**: father of Tennyson's friend, Arthur Hallam.
Constitutional History of England.
9. **William Hazlitt**: essayist and critic.
Characters of Shakespeare's Plays.
Table Talk.
10. **Leigh Hunt** (660).
Essays and Poems.
11. **Thomas De Quincey**: essayist and critic (683).
Confessions of an English Opium Eater (683–690).
The English Mail Coach.
The Revolt of the Tartars.
12. **John Gibson Lockhart**: son-in-law and biographer of Scott.
Life of Sir Walter Scott.

II. POETS.

1. **William Cowper** (470).
The Task (471–477).
The Diverting History of John Gilpin.
2. **William Blake**: one of the founders of the new poetic school;
also known as an artist (485).
Songs of Innocence (485–489).
Songs of Experience (485–489).
3. **Robert Burns**: the greatest of the Scotch poets; a master of
lyric verse (490).
The Cotter's Saturday Night (492).
Tam O'Shanter (498).
4. **William Wordsworth**: the poet of Nature (503).
The Prelude (516).
The Excursion.
Michael (521).
Sonnets (537–541).

5. **Sir Walter Scott:** master of the narrative poem (579).
The Lay of the Last Minstrel.
The Lady of the Lake.
Marmion (579).
6. **Samuel Taylor Coleridge** (542).
The Rime of the Ancient Mariner (553–560).
Christabel (560–565).
Kubla Khan (565).
7. **Robert Southey.**
After Blenheim (656).
8. **Thomas Campbell** (659).
The Pleasures of Hope.
Hohenlinden.
9. **Thomas Moore** (659).
Irish Melodies.
Lalla Rookh.
10. **George Noel Gordon, Lord Byron** (586).
The Prisoner of Chillon.
Manfred: a drama.
Childe Harold (587–600).
Don Juan (605–613).
11. **Percy Bysshe Shelley:** one of the supreme lyrical geniuses of the English language (614).
Queen Mab.
The Revolt of Islam.
Prometheus Unbound (616–625).
To a Skylark (627–628).
Adonais: an elegy lamenting the early death of Keats (629–636).
12. **John Keats** (639).
Endymion (640).
Hyperion (649–654).
The Eve of St. Agnes (640–645).
Odes (647–649).
Sonnets (639; 655).
13. **Thomas Hood** (662).
The Song of the Shirt (663).
The Bridge of Sighs (662).

VI.

THE VICTORIAN AGE.

1837–1900.

Summary of the Age. The period was marked by an immense preponderance of prose fiction, of the novel of real life, presenting a complete picture of its whole society; an age that "lectures, not creates,"—hence the essay is here next in importance to the novel. It is not the essay, however, of Bacon, nor yet of Addison, nor of Lamb, but one that attempts a complete

treatment. The poetry of the period centers around the smooth perfection and exquisite art and beauty of Tennyson, and the psychological study, the analytic observation, the deep and subtle thought, the fire and swing of Browning. It was an age of science and invention, and of great progress in philosophical research.

I. SCIENTISTS AND PHILOSOPHERS.

1. **John Stuart Mill.**
System of Logic.
2. **Charles Darwin:** naturalist; father of the theory of evolution.
The Origin of Species: as regards its effect on the thought of the age, the most influential single volume of the nineteenth century.
3. **Herbert Spencer:** philosopher; disciple of Darwin.
Synthetic Philosophy.
4. **Thomas Huxley:** scientist and philosopher; disciple and popular interpreter of Darwin (967).
Lay Sermons.

II. ESSAYISTS.

1. **Thomas Carlyle:** "one of the great tonic forces of the nineteenth century," the giant in the field of the essay (714).
Sartor Resartus.
Heroes and Hero Worship.
The French Revolution.
2. **Thomas Babington Macaulay:** statesman, poet, essayist, historian; the master of English prose style (691).
Essays.
Lays of Ancient Rome (poems).
History of England: the most popular history ever written (697-701).
3. **John Henry, Cardinal Newman:** essayist and poet; a great prose stylist (702).
The Idea of a University (703-713).
The Dream of Gerontius (a poem).
4. **George Borrow.**
Lavengro.
The Bible in Spain.
5. **John Ruskin:** painter, art critic, social worker, essayist (733).
Modern Painters.
Stones of Venice.
Sesame and Lilies.
6. **Matthew Arnold:** poet and essayist (823).
Essays in Criticism.
On Translating Homer.
7. **Walter Pater** (916).
The Renaissance: Studies in Art and Poetry.
Imaginary Portraits.

III. NOVELISTS.

A. The Lesser Novelists.

1. **Charlotte and Emily Brontë.**
 Jane Eyre (Charlotte).
 Wuthering Heights (Emily).
2. **Edward Bulwer Lytton.**
 The Last Days of Pompeii.
3. **Elizabeth Gaskell.**
 Cranford.
4. **Anthony Trollope.**
 Barchester Towers.
5. **Charles Kingsley.**
 Westward Ho!
6. **Charles Reade.**
 The Cloister and the Hearth.
7. **R. D. Blackmore.**
 Lorna Doone.

B. The Great Novelists.

1. **Charles Dickens:** the most popular English novelist.
 Pickwick Papers.
 David Copperfield.
 Tale of Two Cities.
2. **William Makepeace Thackeray:** novelist and essayist.
 Vanity Fair: Thackeray's masterpiece.
 Henry Esmond.
 Pendennis.
3. **George Eliot (Mary Ann Evans):** novelist and poetess.
 Adam Bede.
 Silas Marner.
 Romola.
4. **Robert Louis Stevenson:** novelist, master of the short story, essayist, poet; one of the best loved figures in English Literature (928).
 Treasure Island.
 The Strange Case of Dr. Jekyll and Mr. Hyde.
 New Arabian Nights.
 Familiar Studies of Men and Books.
 A Child's Garden of Verses (947).
5. **George Meredith:** novelist and poet; a master of subtle character analysis (949).
 The Egoist.
 The Ordeal of Richard Feverel.
 Diana of the Crossways.
6. **Thomas Hardy:** novelist and poet; the master realist.
 Far from the Madding Crowd.
 The Return of the Native.

III. POETS.

A. The Minor Poets.

1. **Arthur Hugh Clough** (673).
2. **Coventry Patmore** (676).
3. **Christina Rosetti** (677).
4. **Elizabeth Barrett Browning.**
Sonnets from the Portuguese.
5. **William Morris** (877).
The Earthly Paradise.
6. **Francis Thompson** (998).
7. **Austin Dobson** (679).
8. **William Watson** (996).

B. The Great Poets.

1. **Dante Gabriel Rosetti:** poet and painter (859).
The Blessed Damozel (860).
The House of Life (Sonnets) (873-876).
Sister Helen.
2. **Matthew Arnold** (823).
Sohrab and Rustum (840-852).
Balder Dead.
Elegies (The Scholar-Gypsy; Thyrsis) (852).
3. **Robert Browning:** poet and dramatist (785).
Dramatic Lyrics.
The Ring and the Book.
Dramas.
4. **Alfred, Lord Tennyson:** the most popular poet of the age (745).
Poems, Chiefly Lyrical.
English Idyls.
The Princess.
In Memoriam.
Maud (771-778).
Idylls of the King.
5. **Algernon Charles Swinburne** (895).
Atalanta in Calydon (895-896).
Tristram of Lyonesse.
6. **Rudyard Kipling:** the poet of imperialistic England; master of the short story; novelist (1002).
Plain Tales from the Hills (Prose).
The Jungle Books (Prose).
Soldiers Three (Prose).
The Light that Failed (Prose).
Barrack Room Ballads (Poems).
The Seven Seas (Poems).
7. **John Masefield:** narrative and lyric poet of great power (1008).

NOTES ON ENGLISH COMPOSITION

For any composition to be an effective expression of thought, it must be composed in accordance with the **principles of Unity, Coherence, and Emphasis.**

I. **The principle of Unity** requires that only those ideas which are related in thought shall be related in expression. From a sentence should be excluded all words, phrases and clauses which do not develop the topic of that sentence; and long, loose sentences should be avoided. From a paragraph should be excluded all sentences which do not develop the topic of that paragraph. From the whole composition should be excluded all topics which do not bear upon the subject of the composition.

(See Merkley, pages 124-133; Unity in Thought.)

II. **The principle of Coherence** requires that words, phrases, clauses, sentences and paragraphs shall be so arranged that the relation between the ideas expressed shall be immediately evident. Words, phrases, clauses, sentences and paragraphs which belong together in thought should be placed together; those which do not belong together in thought should be placed apart.

Coherence in phrases, clauses, and sentences may be attained by:

(1) Care in placing modifiers next to the words they modify; (2) Careful use of connectives, such as conjunctions, prepositions, and pronouns relating back to antecedents; (3) subordination of minor details to principal assertions; (4) maintenance of one point of view; (5) balanced construction for parallel phrases or clauses. [Note that (3) and (4) are the rules given in Merkley for Unity of Form. Coherence is Unity of Form.]

Following are sentences illustrating the various ways of attaining coherence. The sentences are numbered according to the rules they illustrate, the second sentence in each group illustrating the correct form.

- | | | |
|-----|---|---|
| (1) | { | Words should be so arranged that the relation shall be immediately evident between the ideas expressed. |
| | { | Words should be so arranged that the relation between the ideas expressed shall be immediately evident. |
| (2) | { | When the ideas in a sentence are closely bound together, and the relation between them is immediately evident, the sentence is coherent. |
| (3) | { | When the ideas in a sentence are so closely bound together that the relation between them is immediately evident, the sentence is coherent. |
| (4) | { | I jumped up and a scream was heard. |
| | { | I jumped up and screamed. |

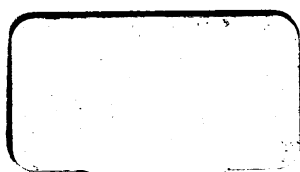
- (5) { St. P. won the meet with 30 points, while —— succeeded in capturing second with 25 points.
 St. P. won the meet with 30 points; —— won second place with 25 points.

III. **The principle of Emphasis** requires that emphatic words shall be placed at the conspicuous points of phrases, clauses and sentences; emphatic words, phrases and clauses, at the conspicuous points of sentences; emphatic sentences, at the conspicuous points of paragraphs; emphatic paragraphs, at the conspicuous points of the whole composition. In a phrase, clause, sentence, paragraph, or whole composition, the most conspicuous, and hence most emphatic point, is the end; the next most emphatic point is the beginning.

The following sentence is admirably massed; for phrases, clauses, and the whole sentence are each so arranged that important words come at the end and the beginning of large and small divisions alike.

"O eloquent, just, and mighty Death! whom none could advise, thou hast persuaded; what none hast dared, thou hast done; and whom all the world hath flattered, thou only hast cast out of the world and despised; thou hast drawn together all the far-stretched greatness, all the pride, cruelty, and ambition of man, and covered it all over with these two narrow words, 'Hic jacet.' "

Observance of the principles of Unity, Coherence, and Emphasis together with precise choice of words and careful use of pronouns, will secure to a composition **the quality of Clearness**. Observance of the principles of **Unity, Coherence and Emphasis** will secure also the **qualities Force and Ease**.





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